

VISIT...

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INTERACTIVE

Read and Write

COURSE 2

The **McGraw-Hill** Companies



Glencoe

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Why Use This Book?

Read for Fun and Read to Learn!

The notes and features of *Read and Write* will help you read and understand each literature and nonfiction selection. As you use these notes and features, you practice the skills and strategies that good readers use when they read.

Before You Read

Connect

Before you read, think about your own experiences. Share your knowledge and opinions.

Literary Elements and Reading Skills

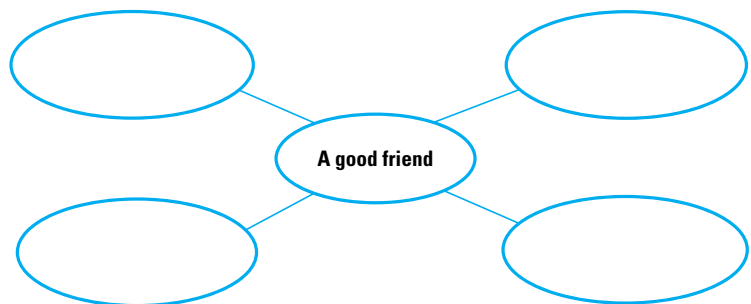
Literary elements help you to learn important features of literature. Reading skills help you develop good strategies to understand what you read.

Before You Read

Amigo Brothers

Connect to the Short Story

Think about your best friend. What makes that person such a good friend? Complete the web with qualities you think are important in a friend.



Literary Element Plot

Plot is the order of events in a story. Most plots include **conflict**, which is a struggle between two people, feelings, or forces. Conflict can be internal or external.

- **Internal conflict** is something you worry about on the inside, such as when you have to make a decision.
- **External conflict** is a problem you have with other people or forces, such as when you have to take cover from a bad storm. Conflict is important because it keeps the plot moving. It makes stories interesting because you want to find out who or what will win the struggle.

Reading Strategy Connect to Personal Experience

When you **connect to personal experience**, you stop and think about what you have read. You connect to what you read by asking yourself

- who does the character remind me of?
- when has something like this happened to me?
- how did I feel at the time?

Selection and Content Vocabulary

Learning new vocabulary helps prepare you to read.

Selection Vocabulary Practice saying the words with a partner.

devastating (dev' əs tāt' ing) *adj.* causing a lot of injury or destruction

The **devastating** hurricane destroyed his house.

> Cognate (Spanish) **devastador(a)**

wary (wār' ē) *adj.* careful or watchful

The mail carrier was **wary** of the large, barking dog.

perpetual (pər pəch' ōō əl) *adj.* never-ending or lasting forever

The noise of traffic is a **perpetual** sound in a big city.

> Cognate (Spanish) **perpetuo(a)**

improvised (im' prə vīzəd') *v.* made or performed without preparing ahead of time
We **improvised** by holding big plastic bags over our heads when it started to rain.

> Cognate (Spanish) **improvisado(a)**

evading (i vād' ing) *v.* keeping away from or escaping from

I cannot catch the mouse because it keeps **evading** me.

> Cognate (Spanish) **evadir**

Content Vocabulary

lean (lēn) *adj.* thin
Ali exercises often because he wants to be **lean** and strong.



champion (cham' pē ən) *n.* the person who wins first prize
Raúl was the **champion** of the soccer team.



muscular (mus' kyə lər) *adj.* having well-formed muscles, or strong
Jaime lifts weights to become **muscular**.



ashamed (ə shāmd') *adj.* feeling embarrassed or uncomfortable
The girl felt **ashamed**. She forgot her homework at home.



confident (kon' fə dānt) *adj.* being sure of oneself
Maria is **confident** that she will save enough money to buy a bicycle.



victory (vik' tar ē) *n.* the defeat of an enemy or opponent
The soccer game ended in a **victory** for our school.

> Cognate (Spanish) **victoria**



briskly (brisk' lē) *adv.* in a quick and energetic way
The excited group of students walked **briskly** to the bus.



charging (chärj' ing) *v.* moving forward to attack
I could not catch my dog. It was **charging** after a rabbit.



For more practice, see page 242.

Read, Respond, Interact

Notes support you as you read. Interact with and respond to the text by answering questions and reading information.

During Reading

Amigo Brothers

lean (lĕn) *adj.* thin



champion (cham' pĕ ən) *n.*
the person who wins first prize



Background Information

Lightweight Boxers are put in categories based on their weights. A boxer in the lightweight category weighs between 130 and 135 pounds.

To Sum Up

- ▶ Felix and Antonio are best friends.
- ▶ Both boys want to be boxing champions.

Antonio Cruz and Felix Varga were both seventeen years old. They were so together in friendship that they felt themselves to be brothers. They had known each other since childhood, growing up on the lower east side of Manhattan in the same tenement¹ building on Fifth Street between Avenue A and Avenue B.

Antonio was fair, lean and lanky, while Felix was dark, short, and husky. Antonio's hair was always falling over his eyes, while Felix wore his black hair in a natural Afro style.

Each youngster had a dream of someday becoming lightweight champion of the world. Every chance they had the boys worked out, sometimes at the Boy's Club on 10th Street and Avenue A and sometimes at the pro's gym on 14th Street. Early morning sunrises would find them running along the East River Drive, wrapped in sweat shirts, short towels around their necks, and handkerchiefs Apache style around their foreheads.

While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive.

Between them, they had a collection of *Fight* magazines second to none, plus a scrapbook filled with torn tickets to every boxing match they had ever attended, and some clippings of their own. If asked a question about any given fighter, they would immediately zip out from their memory banks divisions, weights, records of fights, knockouts, technical knockouts, and draws² or losses.

Each had fought many bouts representing their community and had won two gold-plated medals plus a

1. A **tenement** is a kind of apartment building.
2. A **knockout** is when a boxer falls to the ground and does not stand up within a certain amount of time. A **technical knockout** is when a boxer is injured or confused and unable to continue the fight. A **draw** is when a fight is so close that neither boxer can be called the winner.

Questions about **Literary Element** allow you to practice this feature.

Content Vocabulary appears next to the words in the text.

To Sum Up boxes summarize each page.

Background Information gives you extra facts about the text.

Selection Vocabulary appears on the same page as the new word.

boxing ring



silver and bronze medallion. The difference was in their style. Antonio's lean form and long reach made him the better boxer, while Felix's short and muscular frame made him the better slugger. Whenever they had met in the ring for sparring sessions,³ it had always been hot and heavy.

Now, after a series of elimination bouts,⁴ they had been informed that they were to meet each other in the division finals that were scheduled for the seventh of August, two weeks away—the winner to represent the Boys Club in the Golden Gloves Championship Tournament.

The two boys continued to run together along the East River Drive. But even when joking with each other, they both sensed a wall rising between them.

One morning less than a week before their bout, they met as usual for their daily workout. They fooled around with a few jabs at the air, slapped skin, and then took off, running lightly along the dirty East River's edge.

Antonio glanced at Felix who kept his eyes purposely straight ahead, pausing from time to time to do some fancy leg work while throwing one-two's followed by upper cuts to an imaginary jaw. Antonio then beat the air with a barrage of body blows and short devastating lefts with an overhand jaw-breaking right.

After a mile or so, Felix puffed and said, "Let's stop a while, bro. I think we both got something to say to each other."

Antonio nodded. It was not natural to be acting as though nothing unusual was happening when two

Vocabulary

devastating (dev' as tāt' ing) *adj.* causing a lot of injury or destruction

3. **Sparring sessions** are practice fights.

4. **Elimination bouts** are fights in a tournament; the winners advance to fight again, but the losers are taken out of competition.

Amigo Brothers

muscular (mus' kyā lār) *adj.*
having well-formed muscles, or strong



Literary Element

Plot Antonio and Felix must fight each other. What type of conflict is this? Check the correct answer.

- ☐ internal
- ☐ external
- ☐ neither

To Sum Up

- ▶ The boys have different boxing styles.
- ▶ The boys must compete against each other.

Amigo Brothers

the courage of a tug boat pulling a barge five times its welterweight¹⁰ size.

"It's fair, Tony. When we get into the ring, it's gotta be like we never met. We gotta be like two heavy strangers that want the same thing and only one can have it. You understand, don'tcha?"

"Sí, I know," Tony smiled. "No pulling punches. We go all the way."

"Yeah, that's right. Listen, Tony. Don't you think it's a good idea if we don't see each other until the day of the fight? I'm going to stay with my Aunt Lucy in the Bronx. I can use Gleason's Gym for working out. My manager says he got some sparring partners with more or less your style."

Tony scratched his nose pensively.¹¹ "Yeah, it would be better for our heads." He held out his hand, palm upward. "Deal?"

"Deal." Felix lightly slapped open skin.

"Ready for some more running?" Tony asked lamely.

"Naw, bro. Let's cut it here. You go on. I kinda like to get

10. A **welterweight** boxer weighs between 141 and 147 pounds.
11. **Pensively** means "in a thoughtful or sad way."

REFLECT

Connect to Personal Experience
Think about a time when you competed against a friend. How did you feel about it?

PARTNERS
Talk about your answer with a partner.

To Sum Up
Felix and Antonio decide that they must fight each other fairly.

Amigo Brothers 7

- Respond to **Comprehension Check** to see how well you understand the text.
- Definitions of idioms or interesting expressions help you to understand what you read.
- Footnotes** define terms in the text.

Reflect boxes give you a chance to practice the Reading Strategy.

You can respond to and interact with nonfiction text on a special **Note Taking** page.

Note Taking

Read the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____ because _____.

2. One word that I didn't know on this page is _____. It means _____.

3. One thing I read on this page that I already knew is _____.

4. One thing I learned on this page that I didn't know is _____.

5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

What Is a Knight? 79

Show What You Know

After reading activities help you focus your understanding of the text. Here, you apply the skills and strategies you practiced during reading.

After Reading

After You Read

Amigo Brothers

Vocabulary Check

A. Circle the picture that best answers the question.

- Which dog is **lean**?



- Which person looks **confident**?



- Who is **charging**?



- Which person looks **ashamed**?




B. Choose the sentence that is the best example of the vocabulary word.

- muscular**
 - someone who lifts weights a lot
 - someone who doesn't exercise
- devastating**
 - The tornado destroyed our house.
 - I finished my homework.
- victory**
 - The team won the game.
 - The team lost the game.
- briskly**
 - how you walk when you are tired
 - how you walk when you want to move quickly
- perpetual**
 - Sometimes my friend is happy.
 - My friend is always happy.

C. Read the vocabulary words. Think about what each word means in "Amigo Brothers." Circle the word that has almost the same meaning.

10. champion	winner	dreamer	failure	fighter
11. wary	careless	cautious	thoughtless	fast
12. evading	enjoying	facing	escaping	hitting
13. improvised	planned	messages	traditional	made up
14. perpetual	brief	long-lasting	finished	forgotten

Read the directions carefully. If you do not know the meaning of a word, ask a partner or your teacher.

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Vocabulary Check shows how well you learned the new vocabulary.

Check your understanding of the text in **Comprehension Check**.

After You Read

Amigo Brothers

Role Play an Interview

Prepare an interview that you and a partner will role-play for the class. Pretend that you are either Felix or Antonio and a reporter is interviewing you after the fight. Write your answers to the questions below. Then practice reading the finished interview aloud with a partner. Take turns being the interviewer and Antonio or Felix.

INTERVIEWER: What is your name?	INTERVIEWER: Describe what you did to prepare for the fight.
ANTONIO/FELIX: My name is _____	ANTONIO/FELIX: _____
INTERVIEWER: What do you look like? What does your opponent look like?	INTERVIEWER: Did your friendship change before the fight? How?
ANTONIO/FELIX: I am _____, and _____ He is _____, and _____	ANTONIO/FELIX: _____
INTERVIEWER: How long have you known your opponent?	INTERVIEWER: Was it difficult to face your friend in the ring? Why or why not?
ANTONIO/FELIX: I have known him since _____	ANTONIO/FELIX: _____
INTERVIEWER: Why do you call him "amigo brother"?	INTERVIEWER: Who was the true champion of the fight? Explain.
ANTONIO/FELIX: I call him "amigo brother" because _____	ANTONIO/FELIX: _____

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Fun activities allow you to speak, listen, read, and write.



Many other activities also appear in the back of your book!

After You Read

Amigo Brothers

Comprehension Check

A. What happens in "Amigo Brothers"? Use the diagram to tell the events in order.

Beginning

Middle

End

B. Compare Antonio and Felix. How are they alike? How are they different?

Antonio

Both

Felix

C. Think about the story. Then complete the sentences.

The main characters in the story are _____ and _____.

Both characters have an internal conflict because _____.

Both characters have an external conflict. This conflict is _____.

The conflicts end when _____.

For more practice, see page 245

20

TX

TEKS

7.6.B Analyze the development of the plot through the internal and external responses of the characters, including their motivations and conflicts.

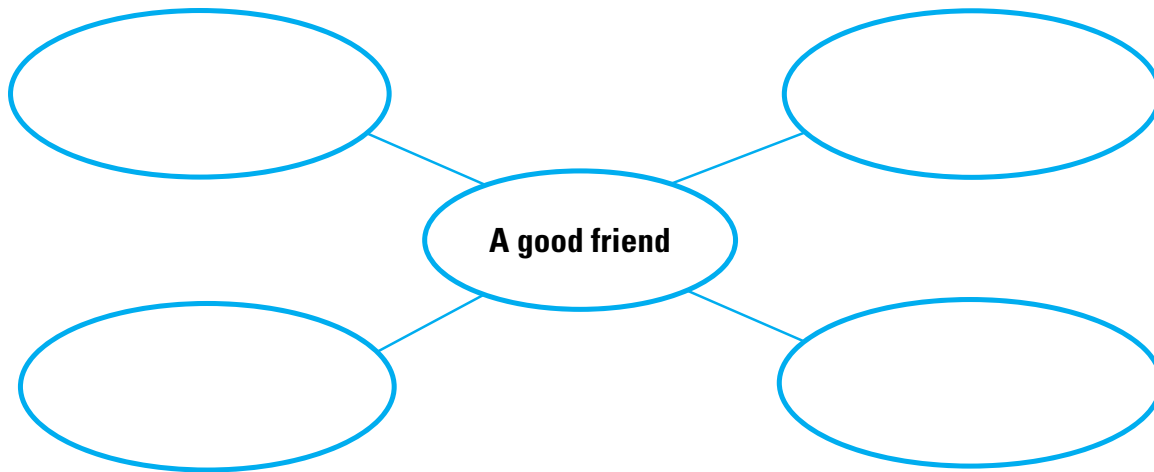
RC-7.C Reflect on understanding to monitor comprehension (e.g., making personal connections).

Amigo Brothers

by Piri Thomas

Connect to the Short Story

Think about your best friend. What makes that person such a good friend? Complete the web with qualities you think are important in a friend.



Literary Element Plot

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*The soccer game ended in a **victory** for our school.*
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*The excited group of students walked **briskly** to the bus.*



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Amigo Brothers

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While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive.

20 Between them, they had a collection of *Fight* magazines second to none, plus a scrapbook filled with torn tickets to every boxing match they had ever attended, and some clippings of their own. If asked a question about any given fighter, they would immediately zip out from their memory banks divisions, weights, records of fights, knockouts, technical knockouts, and draws² or losses.

Each had fought many bouts representing their community and had won two gold-plated medals plus a

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boxing ring

silver and bronze medallion. The difference was in their style. Antonio's lean form and long reach made him the better boxer, while Felix's short and muscular frame made him the better slugger. Whenever they had met in the ring for sparring sessions,³ it had

always been hot and heavy.

Now, after a series of elimination bouts,⁴ they had been informed that they were to meet each other in the division finals that were scheduled for the seventh of August, two weeks away—the winner to represent the Boys Club in the Golden Gloves Championship Tournament.

The two boys continued to run together along the East River Drive. But even when joking with each other, they both sensed a wall rising between them.

One morning less than a week before their bout, they met as usual for their daily workout. They fooled around with a few jabs at the air, slapped skin, and then took off, running lightly along the dirty East River's edge.

Antonio glanced at Felix who kept his eyes purposely straight ahead, pausing from time to time to do some fancy leg work while throwing one-tvos followed by upper cuts to an imaginary jaw. Antonio then beat the air with a barrage of body blows and short **devastating** lefts with an overhand jaw-breaking right.

After a mile or so, Felix puffed and said, "Let's stop a while, bro. I think we both got something to say to each other."

Antonio nodded. It was not natural to be acting as though nothing unusual was happening when two

Vocabulary

devastating (dev' əs tāt' ing) *adj.* causing a lot of injury or destruction

3. **Sparring sessions** are practice fights.

4. **Elimination bouts** are fights in a tournament; the winners advance to fight again, but the losers are taken out of competition.

30

muscular (mus' kyə lər) *adj.*
having well-formed muscles,
or strong



40



Literary Element

Plot Antonio and Felix must fight each other. What type of conflict is this? Check the correct answer.

- ☐ internal
☐ external
☐ neither

50

To Sum Up

- The boys have different boxing styles.
- The boys must compete against each other.

Blasting each other means
“hitting each other very hard.”



Literary Element

Plot Felix has an internal conflict. Underline the words in the story that tell you what he is feeling.

ace-boon⁵ buddies were going to be **blasting each other**
60 within a few short days.

They rested their elbows on the railing separating them from the river. Antonio wiped his face with his short towel. The sunrise was now creating day.

Felix leaned heavily on the river’s railing and stared across to the shores of Brooklyn. Finally, he broke the silence.

“Man, I don’t know how to come out with it.”

Antonio helped. “It’s about our fight, right?”

70 “Yeah, right.” Felix’s eyes squinted at the rising orange sun.

“I’ve been thinking about it too, *panín*.⁶ In fact, since we found out it was going to be me and you, I’ve been awake at night, pulling punches⁷ on you, trying not to hurt you.”

“Same here. It ain’t natural not to think about the fight. I mean, we both are *cheverote*⁸ fighters and we both want to win. But only one of us can win. There ain’t no draws in the eliminations.”

80 Felix tapped Antonio gently on the shoulder. “I don’t mean to sound like I’m bragging, bro. But I wanna win, fair and square.”

Antonio nodded quietly. “Yeah. We both know that in the ring the better man wins. Friend or no friend, brother or no...”

Felix finished it for him. “Brother. Tony, let’s promise something right here. Okay?”

“If it’s fair, *hermano*,⁹ I’m for it.” Antonio admired

To Sum Up

- Both boys start feeling uneasy when they are together.
- They both want to win the fight, but they don’t want to hurt each other.

5. Here, **ace** means “best” and **boon** means “good times,” so **ace-boon** buddies are best friends who have fun and good times.

6. **Panín** (pā’ nēn) is American Spanish slang for “pal or friend.”

7. **Pulling punches** means “holding back on the strength of a punch.”

8. **Cheverote** (che ve rō’ tā) is American Spanish slang for “really cool.”

9. **Hermano** (ār mǎn’ ō) is Spanish for “brother.”

the courage of a tug boat pulling a barge five times its welterweight¹⁰ size.

"It's fair, Tony. When we get into the ring, it's gotta be like we never met. We gotta be like two heavy strangers that want the same thing and only one can have it. You understand, don'tcha?"

"Sí, I know." Tony smiled. "No pulling punches. We go all the way."

"Yeah, that's right. Listen, Tony. Don't you think it's a good idea if we don't see each other until the day of the fight? I'm going to stay with my Aunt Lucy in the Bronx. I can use Gleason's Gym for working out. My manager says he got some sparring partners with more or less your style."

Tony scratched his nose pensively.¹¹ "Yeah, it would be better for our heads." He held out his hand, palm upward.

"Deal?"

"Deal." Felix lightly slapped open skin.

"Ready for some more running?" Tony asked lamely.

"Naw, bro. Let's cut it here. You go on. I kinda like to get

90

100

Follow along as your teacher leads you in a shared reading.



Comprehension Check

Reread the boxed text. Underline what the boys promise each other.

A **deal** is an agreement. The boys agree to stay apart until the fight.

10. A **welterweight** boxer weighs between 141 and 147 pounds.

11. **Pensively** means "in a thoughtful or sad way."

REFLECT

Connect to Personal Experience

Think about a time when you competed against a friend. How did you feel about it?



Talk about your answer with a partner.

To Sum Up

Felix and Antonio decide that they must fight each other fairly.

ashamed (ə shāmd') *adj.* feeling embarrassed or uncomfortable



Psyching up means “to emotionally prepare for a task.”



Literary Element

Plot Underline what Tony does to get psyched up.

To Sum Up

- The boys agree to stay apart until the fight.
- Tony goes to the roof to think.
- Felix goes to a movie called *The Champion*.

things together in my head.”

“You ain’t worried, are you?” Tony asked.

“No way, man.” Felix laughed out loud. “I got too much smarts for that. I just think it’s cooler if we split right here.

110 After the fight, we can get it together again like nothing ever happened.”

The amigo brothers were not ashamed to hug each other tightly.

“Guess you’re right. Watch yourself, Felix. I hear there’s some pretty heavy dudes up in the Bronx. *Sauvecito*,¹² okay?”

“Okay. You watch yourself too, *sabe*?”¹³

120 Tony jogged away. Felix watched his friend disappear from view, throwing rights and lefts. Both fighters had a lot of **psyching up** to do before the big fight.

The days in training passed much too slowly. Although they kept out of each other’s way, they were aware of each other’s progress via the ghetto grapevine.

The evening before the big fight, Tony made his way to the roof of his tenement. In the quiet early dark, he peered over the ledge. Six stories below the lights of the city blinked and the sounds of cars mingled with the curses and the laughter of children in the street. He tried not to think of Felix, feeling he had succeeded in psyching his mind. But
130 only in the ring would he really know. To spare Felix hurt, he would have to knock him out, early and quick.

Up in the South Bronx, Felix decided to take in a movie in an effort to keep Antonio’s face away from his fists. The flick was *The Champion* with Kirk Douglas, the third time Felix was seeing it.

The champion was getting the daylights beat out of him. He was saved only by the sound of the bell.

12. **Sauvecito** (soo äv’ vā sē’ tō) is American Spanish slang for “take it easy” or “be cool.”

13. **Sabe** (sa’ bā) means “You know?” in Spanish.

Felix became the champ and Tony the challenger.

The movie audience was going out of its head. The champ hunched his shoulders grunting and sniffing red blood back into his broken nose. The challenger, confident that he had the championship in the bag, threw a left. The champ countered with a dynamite right.

140

Felix's right arm felt the shock. Antonio's face, superimposed on the screen, was hit by the awesome force of the blow. Felix saw himself in the ring, blasting Antonio against the ropes. The champ had to be forcibly restrained. The challenger fell slowly to the canvas.

When Felix finally left the theatre, he had figured out how to psyche himself for tomorrow's fight. It was Felix the Champion vs. Antonio the Challenger.

150

He walked up some dark streets, deserted except for small pockets of **wary**-looking kids wearing gang colors. Despite the fact that he was Puerto Rican like them, they eyed him as a stranger to their turf. Felix did a fast shuffle, bobbing and weaving, while letting loose a torrent of blows that would demolish whatever got in its way. It seemed to impress the brothers, who went about their own business.

Finding no takers, Felix decided to split to his aunt's. Walking the streets had not relaxed him, neither had the fight flick. All it had done was to stir him up. He let himself quietly into his Aunt Lucy's apartment and went straight to bed, falling into a fitful sleep with sounds of the gong for Round One.

160

Antonio was passing some heavy time on his rooftop. How would the fight tomorrow affect his relationship with Felix? After all, fighting was like any other profession. Friendship had nothing to do with it. A gnawing doubt crept in. He cut negative thinking real quick by doing some speedy fancy dance steps, bobbing and weaving

Vocabulary

wary (wār' ē) *adj.* careful or watchful

confident (kon' fə dənt) *adj.*
being sure of oneself



Comprehension Check

How does Felix get ready for the fight? Check the correct answer.

- ☐ trains at a gym
- ☐ watches a movie
- ☐ picks fights on the street

To Sum Up

- As Felix watches the movie, he thinks of himself as a champion.
- Felix cannot relax.
- Antonio worries about his friendship with Felix.

victory (vik' tə rē) *n.* the defeat of an enemy or opponent



Comprehension Check

Reread the boxed text.
Underline why the fight's location is changed.

To Sum Up

- Many people are interested in the fight.
- The fight will take place in Tompkins Square Park.

170 like mercury.¹⁴ The night air was blurred with **perpetual** motions of left hooks and right crosses. Felix, his *amigo* brother, was not going to be Felix at all in the ring. Just an opponent with another face. Antonio went to sleep, hearing the opening bell for the first round. Like his friend in the South Bronx, he prayed for victory via a quick clean knock-out in the first round.

Large posters plastered all over the walls of local shops announced the fight between Antonio Cruz and Felix Vargas as the main bout.

180 The fight had created great interest in the neighborhood. Antonio and Felix were well liked and respected. Each had his own loyal following.

Antonio's fans had unbridled¹⁵ faith in his boxing skills. On the other side, Felix's admirers trusted in his dynamite-packed fists.

Felix had returned to his apartment early in the morning of August 7th and stayed there, hoping to avoid seeing Antonio. He turned the radio on to *salsa*¹⁶ music sounds and then tried to read while waiting for word from his manager.

190 The fight was scheduled to take place in Tompkins Square Park. It had been decided that the gymnasium of the Boys Club was not large enough to hold all the people who were sure to attend. In Tompkins Square Park, everyone who wanted could view the fight, whether from ringside or window fire escapes or tenement rooftops.

The morning of the fight Tompkins Square was a beehive of activity with numerous workers setting up the ring, the seats, and the guest speakers' stand. The scheduled

Vocabulary

perpetual (pə pech' ōō əl) *adj.* never-ending or lasting forever

14. **Mercury** is a metal that is liquid at room temperature and moves about as if it were alive.

15. **Unbridled** means "not being under control."

16. **Salsa** is a lively Latin American dance music that uses elements of rhythm and blues, jazz, and rock.

bouts began shortly after noon and the park had begun filling up even earlier.

200

The local junior high school across from Tompkins Square Park served as the dressing room for all the fighters. Each was given a separate classroom with desk tops, covered with mats, serving as resting tables. Antonio thought he caught a glimpse of Felix waving to him from a room at the far end of the corridor. He waved back just in case it had been him.

The fighters changed from their street clothes into fighting gear. Antonio wore white trunks, black socks, and black shoes. Felix wore sky blue trunks, red socks, and white boxing shoes. Each had dressing gowns to match their fighting trunks with their names neatly stitched on the back.

210

The loudspeakers blared into the open windows of the school. There were speeches by dignitaries, community leaders, and great boxers of yesteryear. Some were well prepared, some **improvised** on the spot. They all carried the same message of great pleasure and honor at being part of such a historic event. This great day was in the tradition of champions emerging from the streets of the lower east side.

220

Vocabulary

improvised (im' prə vīzd') v. made or performed without preparing ahead of time



Comprehension Check

Reread the boxed text. Underline what the speeches are about.

REFLECT

Connect to Personal Experience

Think about a time when you wanted to tell a friend something, but it was really difficult. What did you say?



Talk about your answer with a partner.

To Sum Up

► Speeches are given about this important event.

Roar means “a loud cry.”



Literary Element

Plot The boys look directly into each other’s eyes. What type of conflict does this action show? Check the correct answer.

- ☐ internal
☐ external

An **announcer** is someone who introduces an important event.

To Sum Up

- The crowd cheers.
- Antonio and Felix finally meet in the boxing ring.

Interwoven with the speeches were the sounds of the other boxing events. After the sixth bout, Felix was much relieved when his trainer Charlie said, “Time change. Quick knock-out. This is it. We’re on.”

Waiting time was over. Felix was escorted from the classroom by a dozen fans in white T-shirts with the word FELIX across their fronts.

Antonio was escorted down a different stairwell and
230 guided through a roped-off path.

As the two climbed into the ring, the crowd exploded with a **roar**. Antonio and Felix both bowed gracefully and then raised their arms in acknowledgment.

Antonio tried to be cool, but even as the roar was in its first birth, he turned slowly to meet Felix’s eyes looking directly into his. Felix nodded his head and Antonio responded. And both as one, just as quickly, turned away to face his own corner.

Bong—bong—bong. The roar turned to stillness.
240 “Ladies and Gentlemen, *Señores y Señoras*.”¹⁷

The **announcer** spoke slowly, pleased at his bilingual¹⁸ efforts.

“Now the moment we have all been waiting for—the main event between two fine young Puerto Rican fighters, products of our lower east side.

“In this corner, weighing 134 pounds, Felix Vargas. And in this corner, weighing 133 pounds, Antonio Cruz. The winner will represent the Boys Club in the tournament of champions, the Golden Gloves. There will be no draw. May
250 the best man win.”

17. **Señores y Señoras** (sen yōr’ əs ē sen yōr’ äs) is Spanish for “ladies and gentlemen.”

18. A **bilingual** person can speak two languages.

The cheering of the crowd shook the window panes of the old buildings surrounding Tompkins Square Park. At the center of the ring, the referee was giving instructions to the youngsters.

"Keep your punches up. No low blows. No punching on the back of the head. Keep your heads up. Understand. Let's have a clean fight. Now shake hands and come out fighting."

Both youngsters touched gloves and nodded. They turned and danced quickly to their corners. Their head towels and dressing gowns were lifted neatly from their shoulders by their trainers' nimble fingers. Antonio crossed himself. Felix did the same.

BONG! BONG! ROUND ONE. Felix and Antonio turned and faced each other squarely in a fighting pose. Felix wasted no time. He came in fast, head low, half hunched toward his right shoulder, and lashed out with a straight **left**. He missed a **right** cross as Antonio slipped the punch and countered with one-two-three lefts that snapped Felix's head back, sending a mild shock coursing through him. If Felix had any small doubt about their friendship affecting their fight, it was being neatly dispelled.¹⁹

Antonio danced, a joy to behold. His left hand was like a piston pumping jabs one right after another with seeming ease. Felix bobbed and weaved and never stopped boring²⁰ in. He knew that at long range he was at a disadvantage. Antonio had too much reach on him. Only by coming in close could Felix hope to achieve the dreamed-of knockout.

Antonio knew the dynamite that was stored in his *amigo* brother's fist. He ducked a short right and missed a

260

A **left** is a punch with the left hand.

A **right** is a punch with the right hand.



Literary Element

270

Plot How is the conflict between Antonio and Felix moving the plot?

280

To Sum Up

- The fight begins.
- Antonio has better boxing skills.
- Felix can hit harder.

19. To **dispel** something is to make it go away or disappear.

20. Here, **boring** means drilling, making a hole. **Boring** in with punches is to punch hard and fast.

briskly (brisk' lē) *adv.* in a quick and energetic way



To Sum Up

- Felix and Antonio fight well. They punch each other.
- Round two begins.

left hook. Felix trapped him against the ropes just long enough to pour some punishing rights and lefts to Antonio's hard midsection. Antonio slipped away from Felix, crashing two lefts to his head, which set Felix's right ear to ringing.

Bong! Both *amigos* froze a punch well on its way, sending up a roar of approval for good sportsmanship.

290 Felix walked briskly back to his corner. His right ear had not stopped ringing. Antonio gracefully danced his way toward his stool none the worse, except for glowing glove burns, showing angry red against the whiteness of his midribs.

"Watch that right, Tony." His trainer talked into his ear.

"Remember Felix always goes to the body. He'll want you to drop your hands for his overhand left or right. Got it?"

Antonio nodded, spraying water out between his teeth.

300 He felt better as his sore midsection was being firmly rubbed.

Felix's corner was also busy.

"You gotta get in there, fella." Felix's trainer poured water over his curly Afro locks. "Get in there or he's gonna chop you up from way back."

Bong! Bong! Round two. Felix was off his stool and rushed Antonio like a bull, sending a hard right to his head. Beads of water exploded from Antonio's long hair.

310 Antonio, hurt, sent back a blurring barrage of lefts and rights that only meant pain to Felix, who returned with a short left to the head followed by a looping right to the body. Antonio countered with his own flurry, forcing Felix to give ground. But not for long. Felix bobbed and weaved, bobbed and weaved, occasionally punching his two gloves together.

Antonio waited for the rush that was sure to come. Felix

closed in, feinted²¹ with his left shoulder, and threw his right instead. Lights suddenly exploded inside Felix's head as Antonio slipped the blow and hit him with a pistonlike left, catching him flush on the point of his chin.

320

Bedlam²² broke loose as Felix's legs momentarily buckled. He fought off a series of rights and lefts and came back with a strong right that taught Antonio respect.

Antonio danced in carefully. He knew Felix had the habit of **playing possum** when hurt, to sucker an opponent within reach of the powerful bombs he carried in each fist.

A right to the head slowed Antonio's pretty dancing. He answered with his own left at Felix's right eye that began puffing up within three seconds.

330

Antonio, a bit too eager, moved in too close and Felix had him entangled into a rip-roaring, punching toe-to-toe slugfest that brought the whole Tompkins Square Park screaming to its feet.

21. To **feint** is to make a movement intended to fool an opponent.

22. Noisy uproar and confusion is **bedlam**.

REFLECT

Connect to Personal Experience

Think about a time when a crowd of people cheered for you, or a time when you cheered for someone else. How did you feel.



Talk about your answer with a partner.

Playing possum means "pretending to be weak or dead."

To Sum Up

- The boys fight harder.
- The crowd cheers the boys on.

Dropped Antonio means
“knocked Antonio down.”



Literary Element

Plot Felix knocks Antonio down. Underline the words that show what happens next.

To Sum Up

- The two friends knock each other down, but they both get up again.

Rights to the body. Lefts to the head. Neither fighter was giving an inch. Suddenly a short right caught Antonio squarely on the chin. His long legs turned to jelly and his arms flailed out desperately. Felix, grunting like a bull, threw wild punches from every direction. Antonio, groggy, bobbed and weaved, **evading** most of the blows. Suddenly his head cleared. His left flashed out hard and straight, catching Felix on the bridge of his nose.

Felix lashed back with a haymaker, right off the ghetto streets. At the same instant, his eye caught another left hook from Antonio. Felix swung out trying to clear the pain. Only the frenzied screaming of those along ringside let him know that he had **dropped Antonio**. Fighting off the growing haze, Antonio struggled to his feet, got up, ducked, and threw a smashing right that dropped Felix flat on his back.

Felix got up as fast as he could in his own corner, groggy but still game. He didn't even hear the count. In a fog, he heard the roaring of the crowd, who seemed to have gone insane. His head cleared to hear the bell sound at the end of the round. He was damned glad. His trainer sat him down on the stool.

In his corner, Antonio was doing what all fighters do when they are hurt. They sit and smile at everyone.

The referee signaled the ring doctor to check the fighters out. He did so and then gave his okay. The cold water sponges brought clarity to both *amigo* brothers. They were rubbed until their circulation ran free.

Vocabulary

evading (i vād' ing) *v.* keeping away from or escaping from

Bong! Round three—the final round. Up to now it had been tic-tac-toe, pretty much even. But everyone knew there could be no draw and that this round would decide the winner.

This time, to Felix's surprise, it was Antonio who came out fast, charging across the ring. Felix braced himself but couldn't ward off the barrage of punches. Antonio drove Felix hard against the ropes.

The crowd ate it up. Thus far the two had fought with *mucho corazón*.²³ Felix tapped his gloves and commenced his attack anew. Antonio, throwing boxer's caution to the winds, jumped in to meet him.

Both pounded away. Neither gave an inch and neither fell to the canvas. Felix's left eye was tightly closed. Claret red blood poured from Antonio's nose. They fought toe-to-toe.

The sounds of their blows were loud in contrast to the silence of a crowd gone completely mute.

Bong! Bong! Bong! The bell sounded over and over again. Felix and Antonio were past hearing. Their blows continued to pound on each other like hailstones.

Finally the referee and the two trainers pried Felix and Antonio apart. Cold water was poured over them to bring them back to their senses.

They looked around and then rushed toward each other. A cry of alarm surged through Tompkins Square Park. Was this a fight to the death instead of a boxing match?

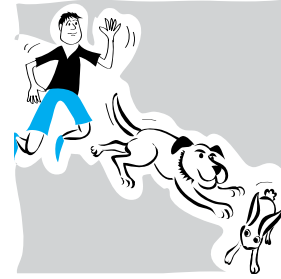
The fear soon gave way to wave upon wave of cheering as the two *amigos* embraced.

No matter what the decision, they knew they would always be champions to each other.

23. *Mucho corazón* (mōō' chō kōr ä zōn') means they fought with "great heart."

charging (chärj' ing) v. moving forward to attack

370



380



Comprehension Check

The bell rings, but Felix and Antonio are *past hearing*. They don't hear the bell because

- ☐ they are thinking about the fight.
- ☐ the crowd is shouting.
- ☐ the referee pours cold water on them.

Check the correct answer.

390

To Sum Up

- Round three begins.
- The boys fight harder than before.
- The crowd is very excited.

Arm in arm means “with linked arms.”

BONG! BONG! BONG! “Ladies and Gentlemen. *Señores* and *Señoras*. The winner and representative to the Golden Gloves Tournament of Champions is . . .”

The announcer turned to point to the winner and found himself alone. **Arm in arm**, the champions had already left the ring.

To Sum Up

- The fight is over.
- The friends leave the boxing ring before the winner is announced.

REFLECT

Connect to Personal Experience

Felix and Antonio decide their friendship is more important than winning. What do you think?

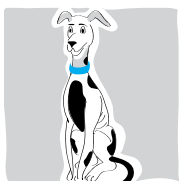


Talk about your answer with a partner.

Vocabulary Check

A. Circle the picture that best answers the question.

1. Which dog is **lean**?



3. Who is **charging**?



2. Which person looks **confident**?



4. Which person looks **ashamed**?



B. Choose the sentence that is the best example of the vocabulary word.

5. **muscular**

- a. someone who lifts weights a lot
- b. someone who doesn't exercise

8. **devastating**

- a. The tornado destroyed our house.
- b. I finished my homework.

6. **victory**

- a. The team won the game.
- b. The team lost the game.

9. **briskly**

- a. how you walk when you are tired
- b. how you walk when you want to move quickly

7. **perpetual**

- a. Sometimes my friend is happy.
- b. My friend is always happy.

C. Read the vocabulary words. Think about what each word means in "Amigo Brothers." Circle the word that has almost the same meaning.

10. **champion**

winner

dreamer

failure

fighter

11. **wary**

careless

cautious

thoughtless

fast

12. **evading**

enjoying

facing

escaping

hitting

13. **improvised**

planned

messages

traditional

made up

14. **perpetual**

brief

long-lasting

finished

forgotten

Read the directions carefully. If you do not know the meaning of a word, ask a partner or your teacher.

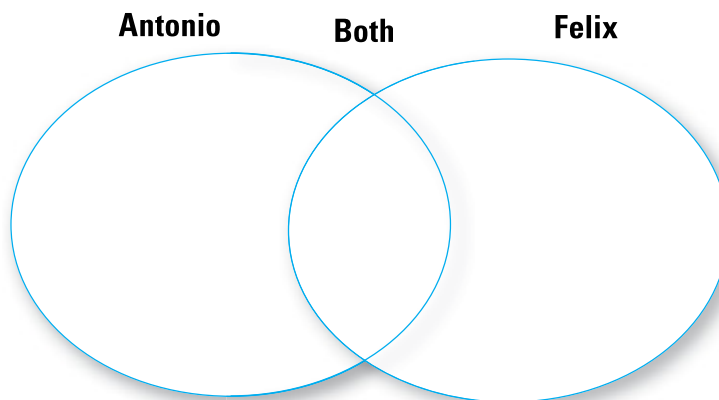
Amigo Brothers

Comprehension Check

A. What happens in “Amigo Brothers”? Use the diagram to tell the events in order.

Beginning
↓
Middle
↓
End

B. Compare Antonio and Felix. How are they alike? How are they different?



C. Think about the story. Then complete the sentences.

The main characters in the story are _____ and _____.

Both characters have an internal conflict because _____

_____.

Both characters have an external conflict. This conflict is _____.

The conflicts end when _____

_____.



7.6.A Explain the influence of the setting on plot development.

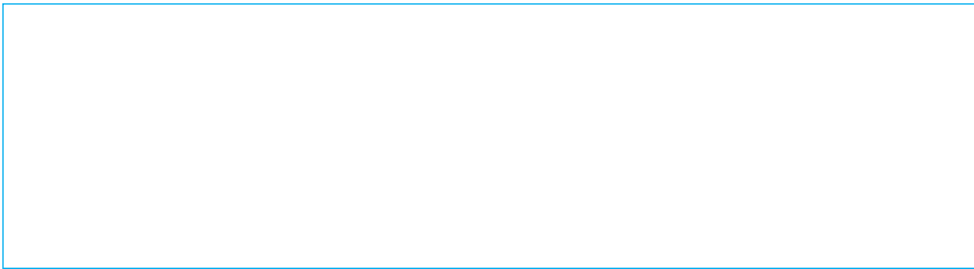
Rikki-tikki-tavi



by Rudyard Kipling

Connect to the Short Story

Think about what makes you feel safe. It could be place, like home, or a person, like a mother or father. Draw a picture of the thing that makes you feel safe.



Literary Element **Setting**

Setting is when and where the events of a story happen. Writers use setting to create the mood, or feeling, of a story. For example, a story might take place on a dark, stormy night in an old, empty house. This setting creates a gloomy or scary mood.

To understand the setting, look for details that

- clearly describe where and when the story happens.
- connect to the five senses of sight, touch, taste, sound, and smell.

Reading Skill **Identify Sequence**

Sequence is the order of events in a story. The events in a story usually happen in time order. When you **identify sequence** you keep track of what's happening. It also helps you understand how one event in the story is related to past or future events in the story.

As you read, look for these and other words that show time order.

- before
- later
- then
- last
- after
- first
- next

For example, "I do my homework after school," tells you that you go to school and then you do your homework.

Selection Vocabulary Practice saying the words with a partner.

restless (rest' lis) *adj.* nervous; unable to be still
*We know Diego is **restless** because he keeps tapping his foot and checking his watch.*

cultivated (kul' tə vā' tid) *adj.* ready for growing plants and free from weeds
*Mrs. Li plants seeds in her neatly **cultivated** garden.*

► Cognate (Spanish) **cultivado(a)**

cowered (kou' ərd) *v.* crouched or moved back in fear

*The cat **cowered** at the sight of the large dog.*

valiant (val' yənt) *adj.* brave

*The **valiant** firefighters enter the burning building.*

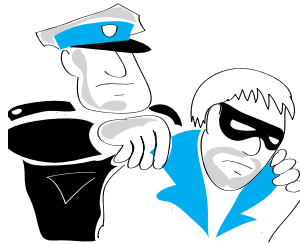
Content Vocabulary

curiosity (kyoor' ē os' ə tē) *n.* a great desire to know
*Young children are full of **curiosity**. They ask a lot of questions.*

► Cognate (Spanish)
curiosidad



wicked (wik' id) *adj.* bad or evil
*The policeman caught the **wicked** thief before he could rob the bank.*



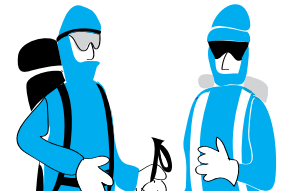
savage (sav' ij) *adj.* cruel; wild
*The children are afraid of the **savage** wolf.*

► Cognate (Spanish)
salvaje



serious (sēr' ē əs) *adj.* very important; needing a lot of thought
*Staying warm in winter is a **serious** problem in Alaska.*

► Cognate (Spanish)
serio(a)



paralyzed (par' ə līzd) *adj.* unable to move
*Jacinda could not move. She was **paralyzed** with fear.*

► Cognate (Spanish)
paralizado



triumph (trī' umf) *n.* success or victory
*The winning soccer team celebrates its **triumph**.*

► Cognate (Spanish)
triumfo



desperately (des' pər it lē) *adv.* hopelessly
*The man is late. He runs **desperately** after the bus.*

► Cognate (Spanish)
desesperadamente



shrieked (shrēkd) *v.* made a loud, sharp sound
*Alejandro **shrieked** when his sister scared him.*



For more practice, see page 244.



Rikki-tikki-tavi



Single-handed means “without any help.”

Background Information

A **mongoose** is a small animal known for its ability to kill snakes. Mongooses grow to be about sixteen inches long. They are very fast.



bungalow

This is the story of the great war that Rikki-tikki-tavi fought **single-handed**, through the bathrooms of the big bungalow in Segowlee cantonment.¹

Darzee, the tailorbird, helped him, and Chuchundra, the muskrat, who never comes out into the middle of the floor, but always creeps round by the wall, gave him advice; but Rikki-tikki did the real fighting.

He was a mongoose, rather like a little cat in his fur and his tail, but quite like a weasel in his head and his habits. His eyes and the end of his **restless** nose were pink; he could scratch himself anywhere he pleased, with any leg, front or back, that he chose to use; he could fluff up his tail till it looked like a bottle brush, and his war cry, as he scuttled² through the long grass, was “*Rikk-tikk-tikki-tikki-tchk!*”

One day, a high summer flood washed him out of the burrow where he lived with his father and mother, and carried him, kicking and clucking, down a roadside ditch. He found a little wisp of grass floating there, and clung to it till he lost his senses. When he revived, he was lying in the hot sun on the middle of a garden path, very dragged³ indeed, and a small boy was saying: “Here’s a dead mongoose. Let’s have a funeral.”

To Sum Up

- Rikki-tikki-tavi is a mongoose.
- A flood washes Rikki-tikki out of his home and into a garden.

Vocabulary

restless (rest' lis) *adj.* nervous; unable to be still

1. A **cantonment** was a British military “town” in India where soldiers and their families lived.

2. **Scuttled** means “moved with short, quick steps.”

3. Rikki-tikki was **dragged**, or wet and dirty.

"No," said his mother: "let's take him in and dry him. Perhaps he isn't really dead."

They took him into the house, and a big man picked him up between his finger and thumb and said he was not dead but half choked; so they wrapped him in cotton wool and warmed him, and he opened his eyes and sneezed.

30

"Now," said the big man (he was an Englishman who had just moved into the bungalow), "don't frighten him, and we'll see what he'll do."

It is the hardest thing in the world to frighten a mongoose, because he is **eaten up** from nose to tail with curiosity. The motto of all the mongoose family is "Run and find out"; and Rikki-tikki was a true mongoose. He looked at the cotton wool, decided that it was not good to eat, ran all round the table, sat up and put his fur in order, scratched himself, and jumped on the small boy's shoulder.

40

"Don't be frightened, Teddy," said his father. "That's his way of making friends."

"Ouch! He's tickling under my chin," said Teddy.

Rikki-tikki looked down between the boy's collar and neck, snuffed at his ear, and climbed down to the floor, where he sat rubbing his nose.

"Good gracious," said Teddy's mother, "and that's a wild creature! I suppose he's so tame because we've been kind to him."

"All mongooses are like that," said her husband. "If Teddy doesn't pick him up by the tail, or try to put him in a cage, he'll run in and out of the house all day long. Let's give him something to eat."

50

Eaten up means "strongly affected by a feeling."

curiosity (kyoor' ē os' ə tē) *n.* a great desire to know



To Sum Up

- A boy named Teddy and his parents take care of Rikki-tikki until he wakes up.
- Rikki-tikki is very curious.

Background Information

A **veranda** is a covered area attached to the outside wall of a house.



Comprehension Check

Underline the words that show Rikki-tikki has a lot of curiosity.

They gave him a little piece of raw meat. Rikki-tikki liked it immensely, and when it was finished he went out into the veranda and sat in the sunshine and fluffed up his fur to make it dry to the roots. Then he felt better.

“There are more things to find out about in this house,” he said to himself, “than all my family could find out in all
60 their lives. I shall certainly stay and find out.”

He spent all that day roaming⁴ over the house. He nearly drowned himself in the bathtubs, put his nose into the ink on a writing table, and burned it on the end of the big man’s cigar, for he climbed up in the big man’s lap to see how writing was done. At nightfall he ran into Teddy’s nursery to watch how kerosene lamps⁵ were lighted, and when Teddy went to bed Rikki-tikki climbed up too; but he was a restless companion, because he had to get up and attend to every noise all through the night and find out
70 what made it. Teddy’s mother and father came in, the last thing, to look at their boy, and Rikki-tikki was awake on the pillow. “I don’t like that,” said Teddy’s mother; “he may bite the child.”

“He’ll do no such thing,” said the father. “Teddy’s safer with that little beast than if he had a bloodhound⁶ to watch him. If a snake came into the nursery now—”

But Teddy’s mother wouldn’t think of anything so awful.

To Sum Up

- The family keeps Rikki-tikki as a pet.
- Rikki-tikki walks all over the house.
- Rikki-tikki sleeps in Teddy’s room.

4. Here, **roaming** means, “going from place to place with no plan.”

5. A **kerosene lamp** burns a liquid fuel made from oil. People use them when they do not have electric lights.

6. A **bloodhound** is a type of dog with a very good sense of smell.

Early in the morning Rikki-tikki came to early breakfast in the veranda, riding on Teddy's shoulder, and they gave him banana and some boiled egg; and he sat on all their laps one after the other, because every well-brought-up mongoose always hopes to be a house mongoose someday and have rooms to run about in, and Rikki-tikki's mother (she used to live in the general's house at Segowlee) had carefully told Rikki what to do if ever he came across Englishmen.

Then Rikki-tikki went out into the garden to see what was to be seen. It was a large garden, only half **cultivated**, with bushes as big as summer houses of roses, lime and orange trees, clumps of bamboos, and thickets of high grass. Rikki-tikki licked his lips. "This is a splendid hunting ground," he said, and his tail grew bottle-brushy at the thought of it, and he scuttled up and down the garden, snuffling here and there till he heard very sorrowful voices in a thornbush.

Vocabulary

cultivated (kul' tə vā' tid) *adj.* ready for growing plants and free from weeds

REFLECT

Sequence

Number the following events in the order they happen in the story.

Rikki-tikki lands on the garden path.

The family wraps Rikki-tikki in cotton wool.

The boy wants to have a funeral for Rikki-tikki.

A flood washes Rikki-tikki out of his home.



Talk about your answer with a partner.



Literary Element

80

Setting Underline the details that show what the garden looks like.

90

To Sum Up

- Rikki-tikki explores the garden.



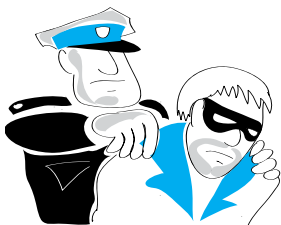
Literary Element

Setting Check the correct answer.

The garden is full of tall, thick grass for the snakes to hide in. This creates a feeling of

- ☐ calm.
- ☐ sadness.
- ☐ danger.

wicked (wik' id) *adj.* bad or evil



To Sum Up

- Rikki-tikki meets a bird named Darzee.
- Rikki-tikki learns that Nag the snake ate one of Darzee's babies.
- Nag tries to scare Rikki-tikki.

It was Darzee, the tailorbird,⁷ and his wife. They had made a beautiful nest by pulling two big leaves together and stitching them up the edges with fibers, and had filled the hollow with cotton and downy fluff. The nest swayed to and fro, as they sat on the brim and cried.

"What is the matter?" asked Rikki-tikki.

"We are very miserable," said Darzee. "One of our babies fell out of the nest yesterday, and Nag ate him."

"H'm!" said Rikki-tikki; "that is very sad—but I am a stranger here. Who is Nag?"

Darzee and his wife only **cowered** down in the nest without answering, for from the thick grass at the foot of the bush came a low hiss—a horrid cold sound that made Rikki-tikki jump back two clear feet. Then inch by inch out of the grass rose up the head and spread hood of Nag, the big black cobra, and he was five feet long from tongue to tail. When he had lifted one third of himself clear of the ground, he stayed balancing to and fro exactly as a dandelion tuft balances in the wind, and he looked at Rikki-tikki with the wicked snake's eyes that never change their expression, whatever the snake may be thinking of.

"Who is Nag?" he said. "I am Nag. The great god Brahm put his mark upon all our people when the first cobra spread his hood to keep the sun off Brahm as he slept.

Look, and be afraid!"

He spread out his hood more than ever, and Rikki-tikki saw the spectacle mark on the back of it that looks exactly like the eye part of a hook-and-eye fastening. He was afraid for the minute; but it is impossible for a mongoose to stay

Vocabulary

cowered (kovu' ərd) *v.* crouched or moved back in fear

7. The **tailorbird** is a bird that actually sews. It makes holes in leaves. Then it weaves stems or thread through the holes to make a nest.

frightened for any length of time, and though Rikki-tikki had never met a live cobra before, his mother had fed him on dead ones, and he knew that all a grown mongoose's business in life was to fight and eat snakes. Nag knew that too, and at the bottom of his cold heart he was afraid.

"Well," said Rikki-tikki, and his tail began to fluff up again, "marks or no marks, do you think it is right for you to eat fledglings⁸ out of a nest?"

130

Nag was thinking to himself, and watching the least little movement in the grass behind Rikki-tikki. He knew that mongooses in the garden meant death sooner or later for him and his family, but he wanted to get Rikki-tikki **off his guard**. So he dropped his head a little and put it on one side.

"Let us talk," he said. "You eat eggs. Why should not I eat birds?"

140

"Behind you! Look behind you!" sang Darzee.

Rikki-tikki knew better than to waste time in staring. He jumped up in the air as high as he could go, and just under him whizzed by the head of Nagaina, Nag's wicked wife. She had crept up behind him as he was talking, to make an end of him; and he heard her savage hiss as the stroke missed. He came down almost across her back, and if he had been an old mongoose, he would have known that then was the time to break her back with one bite; but he was afraid of the terrible lashing return stroke of the cobra. He bit, indeed, but did not bite long enough, and he jumped clear of the whisking tail, leaving Nagaina torn and angry.

150

To be **off his guard** means "to be unprepared."

Work with a partner to use this expression in a sentence.

savage (sav' ij) *adj.* cruel; wild



To Sum Up

- Rikki-tikki tells Nag he should not eat baby birds.
- Nag's wife Nagaina tries to hurt Rikki-tikki.
- Rikki-tikki hurts Nagaina.

8. **Fledglings** are young birds that cannot fly yet.

serious (sēr' ē əs) *adj.* very important; needing a lot of thought



Comprehension Check

Underline the words that show why Rikki-tikki feels confident.

“Wicked, wicked Darzee!” said Nag, lashing up as high as he could reach toward the nest in the thornbush; but Darzee had built it out of the reach of snakes, and it only swayed to and fro.

Rikki-tikki felt his eyes growing red and hot (when a mongoose’s eyes grow red, he is angry), and he sat back on his tail and hind legs like a little kangaroo, and looked all around him, and chattered with rage. But Nag and Nagaina had disappeared into the grass. When a snake misses its stroke, it never says anything or gives any sign of what it means to do next. Rikki-tikki did not care to follow them, for he did not feel sure that he could manage two snakes at once. So he trotted off to the gravel path near the house, and sat down to think. It was a serious matter for him.

If you read the old books of natural history, you will find they say that when the mongoose fights the snake and happens to get bitten, he runs off and eats some herb that cures him. That is not true. The victory is only a matter of quickness of eye and quickness of foot—snake’s blow against mongoose’s jump—and as no eye can follow the motion of a snake’s head when it strikes, that makes things much more wonderful than any magic herb. Rikki-tikki knew he was a young mongoose, and it made him all the more pleased to think that he had managed to escape a blow from behind. It gave him confidence in himself, and when Teddy came running down the path, Rikki-tikki was ready to be petted.

But just as Teddy was stooping, something flinched⁹ a little in the dust, and a tiny voice said: “Be careful. I am

To Sum Up

- Nag and Nagaina go away, into the grass.
- Rikki-tikki feels proud that Nag did not trick him.

9. **Flinched** means quickly moved away from something painful or frightening.

death!" It was Karait, the dusty brown snakeling that lies for choice on the dusty earth; and his bite is as dangerous as the cobra's. But he is so small that nobody thinks of him, and so he does the more harm to people.

Rikki-tikki's eyes grew red again, and he danced up to Karait with the peculiar rocking, swaying motion that he had inherited from his family. It looks very funny, but it is so perfectly balanced a gait¹⁰ that you can fly off from it at any angle you please; and in dealing with snakes this is an advantage. If Rikki-tikki had only known, he was doing a much more dangerous thing than fighting Nag, for Karait is so small, and can turn so quickly, that unless Rikki bit him close to the back of the head, he would get the return stroke in his eye or lip. But Rikki did not know: his eyes were all red, and he rocked back and forth, looking for a good place to hold. Karait **struck out**. Rikki jumped sideways and tried to run in, but the wicked little dusty gray head lashed

190

Here, **struck out** means "attacked."

10. A **gait** is the way a person walks.

REFLECT

Sequence

Think about what already happened in the story. What do you think will happen next? Explain. Use time-order words like *first*, *then*, and *last*.

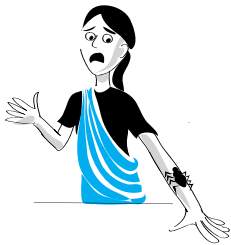


Talk about your answer with a partner.

To Sum Up

- Rikki-tiki sees a small brown snake named Karait.
- Karait tries to hurt Rikki-tikki.

paralyzed (par' ə līzd) *adj.* unable to move



200 within a fraction of his shoulder, and he had to jump over the body, and the head followed his heels close.

Teddy shouted to the house: "Oh, look here! Our mongoose is killing a snake"; and Rikki-tikki heard a scream from Teddy's mother. His father ran out with a stick, but by the time he came up, Karait had lunged¹¹ out once too far, and Rikki-tikki had sprung, jumped on the snake's back, dropped his head far between his forelegs, bitten as high up the back as he could get hold, and rolled away.

That bite paralyzed Karait, and Rikki-tikki was just going to eat him up from the tail, after the custom of his family at dinner, when he remembered that a full meal makes a slow mongoose, and if he wanted all his strength and quickness ready, he must keep himself thin.

He went away for a dust bath under the castor-oil bushes, while Teddy's father beat the dead Karait. "What is the use of that?" thought Rikki-tikki. "I have settled it all"; and then Teddy's mother picked him up from the dust and hugged him, crying that he had saved Teddy from death, and Teddy's father said that he was a providence,¹²

220 and Teddy looked on with big scared eyes. Rikki-tikki was rather amused at all the fuss, which, of course, he did not understand. Teddy's mother might just as well have petted Teddy for playing in the dust. Rikki was thoroughly enjoying himself.

That night, at dinner, walking to and fro among the wineglasses on the table, he could have stuffed himself three times over with nice things; but he remembered Nag and Nagaina, and though it was very pleasant to be patted

To Sum Up

- Rikki-tikki fights back and kills Karait.
- Rikki-tikki rests.
- Teddy's family says Rikki-tikki saved their lives.

11. When Karait **lunged**, he made a sudden forward movement.

12. A providence is a **blessing**.

and petted by Teddy's mother, and to sit on Teddy's shoulder, his eyes would get red from time to time, and he would go off into his long war cry of "*Rikk-tikk-tikki-tikki-tchk!*" 230

Teddy carried him off to bed and insisted on Rikki-tikki sleeping under his chin. Rikki-tikki was too well bred to bite or scratch, but as soon as Teddy was asleep he went off for his nightly walk round the house, and in the dark he ran up against Chuchundra, the muskrat, creeping round by the wall. Chuchundra is a **broken-hearted** little beast. He whimpers and cheeps all the night, trying to make up his mind to run into the middle of the room, but he never gets there. 240

"Don't kill me," said Chuchundra, almost weeping.

"Rikki-tikki, don't kill me."

"Do you think a snake-killer kills muskrats?" said Rikki-tikki scornfully.

"Those who kill snakes get killed by snakes," said Chuchundra, more sorrowfully than ever. "And how am I to be sure that Nag won't mistake me for you some dark night?"

"There's not the least danger," said Rikki-tikki; "but Nag is in the garden, and I know you don't go there." 250

"My cousin Chua, the rat, told me—" said Chuchundra, and then he stopped.

"Told you what?"

"H'sh! Nag is everywhere, Rikki-tikki. You should have talked to Chua in the garden."

"I didn't—so you must tell me. Quick, Chuchundra, or I'll bite you!"

Chuchundra sat down and cried till the tears rolled

Here, **broken-hearted** means "weak and fearful."



Comprehension Check

Check the correct answer. Compared to Chuchundra, Rikki-tikki is

- ☐ brave.
- ☐ afraid.
- ☐ tired.

To Sum Up

- Rikki-tikki meets Chuchundra the muskrat.
- Chuchundra is scared of Rikki-tikki.



Literary Element

Setting What is the setting of the story on this page?

Check the correct answer.

- ☐ in the garden at night
☐ in the house in the morning
☐ in the house at night

Stole off means “moved silently.”

To Sum Up

- Chuchundra tells Rikki-tikki to listen carefully.
- Rikki-tikki hears the sound of a snake crawling into the house.
- Rikki-tikki hears Nag and Nagaina planning to kill the family.

260 off his whiskers. “I am a very poor man,” he sobbed. “I never had spirit enough to run out into the middle of the room. H’sh! I mustn’t tell you anything. Can’t you *hear*, Rikki-tikki?”

Rikki-tikki listened. The house was as still as still, but he thought he could just catch the faintest *scratch-scratch* in the world—a noise as faint as that of a wasp walking on a windowpane—the dry scratch of a snake’s scales on brickwork.

“That’s Nag or Nagaina,” he said to himself; “and
 270 he is crawling into the bathroom sluice.¹³ You’re right, Chuchundra; I should have talked to Chua.”

He **stole off** to Teddy’s bathroom, but there was nothing there, and then to Teddy’s mother’s bathroom. At the bottom of the smooth plaster wall there was a brick pulled out to make a sluice for the bath water, and as Rikki-tikki stole in by the masonry curb where the bath is put, he heard Nag and Nagaina whispering together outside in the moonlight.

“When the house is emptied of people,” said Nagaina to
 280 her husband, “he will have to go away, and then the garden will be our own again. Go in quietly, and remember that the big man who killed Karait is the first one to bite. Then come out and tell me, and we will hunt for Rikki-tikki together.”

“But are you sure there is anything to be gained by killing the people?” said Nag.

“Everything. When there were no people in the bungalow, did we have any mongoose in the garden? So long as the bungalow is empty, we are king and queen of

¹³ Here, a **sluice** is a drainpipe.

the garden; and remember that as soon as our eggs in the melon bed hatch (as they may tomorrow), our children will need room and quiet.” 290

“I had not thought of that,” said Nag. “I will go, but there is no need that we should hunt for Rikki-tikki afterward. I will kill the big man and his wife, and the child if I can, and come away quietly. Then the bungalow will be empty, and Rikki-tikki will go.”

Rikki-tikki **tingled all over** with rage and hatred at this, and then Nag’s head came through the sluice, and his five feet of cold body followed it. Angry as he was, Rikki-tikki was very frightened as he saw the size of the big cobra. Nag coiled himself up, raised his head, and looked into the bathroom in the dark, and Rikki could see his eyes glitter. 300

“Now, if I kill him there, Nagaina will know; and if I fight him on the open floor, the odds are in his favor. What am I to do?” said Rikki-tikki-tavi.

Nag waved to and fro, and then Rikki-tikki heard him drinking from the biggest water jar that was used to fill the

Here, **tingled all over** means “felt very angry.”

REFLECT

Sequence

In your own words, describe what happens after Rikki-tikki meets Chuchundra the muskrat.



Talk about your answer with a partner.

To Sum Up

- Nagaina says she will have children soon.
- Nagaina wants to kill the family to make room for her children.
- Nag goes into the bathroom.



Comprehension Check

Underline the words that tell why Nag chooses to wait in the bathroom.

bath. "That is good," said the snake. "Now, when Karait was killed, the big man had a stick. He may have that stick still, but when he comes in to bathe in the morning he will not have a stick. I shall wait here till he comes. Nagaina—do you hear me? I shall wait here in the cool till daytime."

310

There was no answer from outside, so Rikki-tikki knew Nagaina had gone away. Nag coiled himself down, coil by coil, round the bulge at the bottom of the water jar, and Rikki-tikki stayed still as death. After an hour he began to move, muscle by muscle, toward the jar. Nag was asleep, and Rikki-tikki looked at his big back, wondering which would be the best place for a good hold. "If I don't break his back at the first jump," said Rikki, "he can still fight; and if he fights—O Rikki!" He looked at the thickness of the neck below the hood, but that was too much for him; and a bite near the tail would only make Nag savage.

320

"It must be the head," he said at last; "the head above the hood; and when I am once there, I must not let go."

330

Then he jumped. The head was lying a little clear of the water jar, under the curve of it; and, as his teeth met, Rikki braced his back against the bulge of the red earthenware to hold down the head. This gave him just one second's purchase,¹⁴ and he made the most of it. Then he was battered to and fro as a rat is shaken by a dog—to and fro on the floor, up and down, and round in great circles; but his eyes were red, and he held on as the body cartwhipped¹⁵ over the floor, upsetting the tin dipper and the soap

To Sum Up

- Nag decides to wait in the bathroom and hurt the big man in the morning.
- Nag falls asleep.
- Rikki-tikki fights Nag.

14. Here, **purchase** means "advantage."

15. Rikki-tikki's body is being thrown about like a whip (**cartwhipped**).

dish and the fleshbrush, and banged against the tin side of the bath. As he held, he closed his jaws tighter and tighter, for he made sure he would be banged to death, and, for the honor of his family, he preferred to be found with his teeth locked. He was dizzy, aching, and felt **shaken to pieces** when something went off like a thunderclap just behind him; a hot wind knocked him senseless, and red fire singed his fur. The big man had been wakened by the noise, and had fired both barrels of a shotgun into Nag just behind the hood.

340

Here, **shaken to pieces** means "very scared and worried."

Rikki-tikki held on with his eyes shut, for now he was quite sure he was dead; but the head did not move, and the big man picked him up and said: "It's the mongoose again, Alice; the little chap has saved *our* lives now." Then Teddy's mother came in with a very white¹⁶ face, and saw what was left of Nag, and Rikki-tikki dragged himself to Teddy's bedroom and spent half the rest of the night shaking himself tenderly to find out whether he really was broken into forty pieces, as he fancied.¹⁷

350

When morning came he was very stiff, but well pleased with his doings. "Now I have Nagaina to settle with, and she will be worse than five Nags, and there's no knowing when the eggs she spoke of will hatch. Goodness! I must go and see Darzee," he said.

Without waiting for breakfast, Rikki-tikki ran to the thornbush where Darzee was singing a song of triumph at the top of his voice. The news of Nag's death was all over the garden, for the sweeper had thrown the body on the **rubbish heap**.

360

triumph (tri' umf) *n.* success or victory



A **rubbish heap** is a pile of trash.

"Oh, you stupid tuft of feathers!" said Rikki-tikki angrily. "Is this the time to sing?"

16. Here, **white** means "scared."

17. **Fancied** means "imagined."

To Sum Up

- Rikki-tikki fights with Nag.
- The big man kills Nag with a shotgun.
- The big man says Rikki-tikki saved the family's lives.



Literary Element

Setting Check the correct answer.

Darzee is high up in his nest when Rikki-tikki tries to talk to him. Because of this,

- ☐ it is hard to get Darzee's attention.
- ☐ Darzee can see Nagaina.
- ☐ Darzee is in danger.

Here, the word **bed** means a place where plants grow.

To Sum Up

- Rikki-tikki looks for Nagaina in the garden.
- Darzee sings. He is very happy that Nag is dead.
- Darzee tells Rikki-tikki where Nagaina's eggs are.

"Nag is dead—is dead—is dead!" sang Darzee. "The **valiant** Rikki-tikki caught him by the head and held fast. The big man brought the bang-stick, and Nag fell in two pieces! He will never eat my babies again."

370 "All that's true enough; but where's Nagaina?" said Rikki-tikki, looking carefully round him.

"Nagaina came to the bathroom sluice and called for Nag," Darzee went on; "and Nag came out on the end of a stick—the sweeper picked him up on the end of a stick and threw him upon the rubbish heap. Let us sing about the great, the red-eyed Rikki-tikki!" And Darzee filled his throat and sang.

380 "If I could get up to your nest, I'd roll all your babies out!" said Rikki-tikki. "You don't know when to do the right thing at the right time. You're safe enough in your nest there, but it's war for me down here. Stop singing a minute, Darzee."

"For the great, the beautiful Rikki-tikki's sake I will stop," said Darzee. "What is it, O Killer of the terrible Nag?"

"Where is Nagaina, for the third time?"

"On the rubbish heap by the stables, mourning¹⁸ for Nag. Great is Rikki-tikki with the white teeth."

"Bother my white teeth!¹⁹ Have you ever heard where she keeps her eggs?"

390 "In the melon **bed**, on the end nearest the wall, where the sun strikes nearly all day. She hid them there weeks ago."

"And you never thought it worthwhile to tell me? The end nearest the wall, you said?"

Vocabulary

valiant (val' yant) *adj.* brave

18. **Mourning** means "showing sadness because of a death."

19. **Bother my white teeth** is how someone British says: "Don't think about my teeth!"

"Rikki-tikki, you are not going to eat her eggs?"

"Not eat exactly; no. Darzee, if you have a grain of sense you will fly off to the stables and pretend that your wing is broken, and let Nagaina chase you away to this bush! I must get to the melon bed, and if I went there now she'd see me."

400

Darzee was a featherbrained little fellow who could never hold more than one idea at a time in his head; and just because he knew that Nagaina's children were born in eggs like his own, he didn't think at first that it was fair to kill them. But his wife was a sensible²⁰ bird, and she knew that cobras' eggs meant young cobras later on; so she flew off from the nest, and left Darzee to keep the babies warm, and continue his song about the death of Nag. Darzee was very like a man in some ways.

She fluttered in front of Nagaina by the rubbish heap and cried out, "Oh, my wing is broken! The boy in the house threw a stone at me and broke it." Then she fluttered more desperately than ever.

410

20. Here, **sensible** means "makes good choices."

REFLECT

Sequence

What happens after Rikki-tikki sees Nag in the bathroom? Number the following events to the order in which they occur.

- The big man kills Nag with a shotgun. _____
- Rikki-tikki bites Nag. _____
- Nag tries to shake Rikki-tikki off of him. _____
- Darzee sings that Nag is dead. _____
- Rikki-tikki says, "Now I have Nagaina to settle with." _____

desperately (des' pār it lē) *adv.*
hopelessly



To Sum Up

- Rikki-tikki plans to get Nagaina's eggs.
- Darzee's wife helps Rikki-tikki.

shrieked (shrēkd) v. made a loud, sharp sound



Nagaina lifted up her head and hissed, "You warned Rikki-tikki when I would have killed him. Indeed and truly, you've chosen a bad place to be lame in." And she moved toward Darzee's wife, slipping along over the dust.

"The boy broke it with a stone!" shrieked Darzee's wife.

420 "Well! It may be some consolation to you when you're dead to know that I shall settle accounts with the boy. My husband lies on the rubbish heap this morning, but before night the boy in the house will lie very still. What is the use of running away? I am sure to catch you. Little fool, look at me!"

Darzee's wife knew better than to do *that*, for a bird who looks at a snake's eyes gets so frightened that she cannot move. Darzee's wife fluttered on, piping sorrowfully, and never leaving the ground, and Nagaina quickened her pace.

430 Rikki-tikki heard them going up the path from the stables, and he raced for the end of the melon patch near the wall. There, in the warm litter about the melons, very cunningly hidden, he found twenty-five eggs, about the size of a bantam's eggs, but with whitish skin instead of shell.

440 "I was not a day too soon," he said; for he could see the baby cobras curled up inside the skin, and he knew that the minute they were hatched they could each kill a man or a mongoose. He bit off the tops of the eggs as fast as he could, taking care to crush the young cobras, and turned over the litter from time to time to see whether he had missed any. At last there were only three eggs left, and Rikki-tikki began to chuckle to himself, when he heard

To Sum Up

- Nagaina chases after Darzee's wife.
- Rikki-tikki finds Nagaina's eggs.
- Rikki-tikki breaks most of Nagaina's eggs.

Darzee's wife screaming:

"Rikki-tikki, I led Nagaina toward the house, and she has gone into the veranda, and —oh, come quickly —she means killing!"

Rikki-tikki smashed two eggs, and tumbled backward down the melon bed with the third egg in his mouth, and scuttled to the veranda as hard as he could put foot to the ground. Teddy and his mother and father were there at early breakfast; but Rikki-tikki saw that they were not eating anything. They sat stone-still, and their faces were white. Nagaina was coiled up on the matting by Teddy's chair, within easy striking distance of Teddy's bare leg, and she was swaying to and fro singing a song of triumph.

"Son of the big man that killed Nag," she hissed, "stay still. I am not ready yet. Wait a little. Keep very still, all you three. If you move I strike, and if you do not move I strike. Oh, foolish people, who killed my Nag!"

Teddy's eyes were fixed on his father, and all his father could do was to whisper, "Sit still, Teddy. You mustn't move. Teddy, keep still."

Then Rikki-tikki came up and cried: "Turn round, Nagaina; turn and fight!"

"All in good time," said she, without moving her eyes. "I will settle my account with *you* presently. Look at your friends, Rikki-tikki. They are still and white; they are afraid. They dare not move, and if you come a step nearer I strike."

"Look at your eggs," said Rikki-tikki, "in the melon bed near the wall. Go and look, Nagaina."

The big snake turned half round and saw the egg on the veranda. "Ah-h! Give it to me," she said.



Literary Element

Setting Check the correct answer. Nagaina comes onto the veranda. This is a place where the family

- ☐ eats meals.
- ☐ plants flowers.
- ☐ hunts for snakes.

To Sum Up

- Nagaina tries to hurt the family.
- Rikki-tikki protects the family.
- Rikki-tikki tells Nagaina that he hurt her eggs.

Rikki-tikki put his paws one on each side of the egg, and his eyes were blood-red. "What price for a snake's egg? For a young cobra? For a young king cobra? For the last—the very last of the brood?"²¹ The ants are eating all the others down by the melon bed."

480 Nagaina spun clear round, forgetting everything for the sake of the one egg; and Rikki-tikki saw Teddy's father shoot out a big hand, catch Teddy by the shoulder, and drag him across the little table with the teacups, safe and out of reach of Nagaina.

"Tricked! Tricked! Tricked! *Rikk-tck-tck!*" chuckled Rikki-tikki. "The boy is safe, and it was I—I—I that caught Nag by the hood last night in the bathroom." Then he began to jump up and down, all four feet together, his head close to the floor. "He threw me to and fro, but he could not shake me off. He was dead before the big man blew him in two. I 490 did it. *Rikki-tikki-tck-tck!* Come then, Nagaina. Come and fight with me. You shall not be a widow long."

Nagaina saw that she had lost her chance of killing Teddy, and the egg lay between Rikki-tikki's paws. "Give me the egg, Rikki-tikki. Give me the last of my eggs, and I will go away and never come back," she said, lowering her hood.

"Yes, you will go away, and you will never come back; for you will go to the rubbish heap with Nag. Fight, widow! The big man has gone for his gun! Fight!"

500 Rikki-tikki was bounding all round Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals.

To Sum Up

- Nagaina tells Rikki-tikki to give her the egg.
- She promises she will never come back.
- Rikki-tikki wants to fight with Nagaina.

21. A **brood** is all of the babies of an animal that are born at the same time.

Nagaina gathered herself together and flung out at him. Rikki-tikki jumped up and backward. Again and again and again she struck, and each time her head came with a whack on the matting of the veranda, and she gathered herself together like a watchspring. Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind.

510

He had forgotten the egg. It still lay on the veranda, and Nagaina came nearer and nearer to it, till at last, while Rikki-tikki was drawing breath, she caught it in her mouth, turned to the veranda steps, and flew like an arrow down the path, with Rikki-tikki behind her. When the cobra runs for her life, she goes like a whiplash flicked across a horse's neck.

Rikki-tikki knew that he must catch her, or all the trouble would begin again. She headed straight for the long grass by the thornbush, and as he was running Rikki-tikki

520

REFLECT

Sequence

In your own words, describe what happens after Nagaina goes onto the veranda. Write the events in the order in which they happen.



Talk about your answer with a partner.



Comprehension Check

Why does Nagaina fight Rikki-tikki?

To Sum Up

- Nagaina tries to hurt Rikki-tikki.
- Nagaina takes her egg and escapes into the garden.



Literary Element

Setting Underline the words that tell what Nagaina's rathole looks and feels like.

heard Darzee singing his foolish little song of triumph. But Darzee's wife was wiser. She flew off her nest as Nagaina came along, and flapped her wings about Nagaina's head. If Darzee had helped they might have turned her; but Nagaina only lowered her hood and went on. Still, the instant's delay brought Rikki-tikki up to her, and as she plunged into the rathole where she and Nag used to live, his little white teeth were clenched on her tail, and he went down with her—and very few mongooses, however wise and old they may be, care to follow a cobra into its hole. It was dark in the hole; and Rikki-tikki never knew when it might open out and give Nagaina room to turn and strike at him. He held on savagely and struck out his feet to act as brakes on the dark slope of the hot, moist earth.

Then the grass by the mouth of the hole stopped waving, and Darzee said: "It is all over with Rikki-tikki! We must sing his death song. Valiant Rikki-tikki is dead. For Nagaina will surely kill him underground."

So he sang a very mournful song that he made up all on the spur of the minute, and just as he got to the most touching part the grass quivered again, and Rikki-tikki, covered with dirt, dragged himself out of the hole leg by leg, licking his whiskers. Darzee stopped with a little shout. Rikki-tikki shook some of the dust out of his fur and sneezed. "It is all over," he said. "The widow will never come out again." And the red ants that live between the grass stems heard him, and began to troop down one after another to see if he had spoken the truth.

To Sum Up

- Rikki-tikki chases Nagaina into her home.
- Rikki-tikki does not come out of the hole. Darzee thinks Nagaina killed him.
- Rikki-tikki comes out of the hole. He says Nagaina is dead.

Rikki-tikki curled himself up in the grass and slept where he was—slept and slept till it was late in the afternoon, for he had done a hard day's work.

550

"Now," he said, when he awoke, "I will go back to the house. Tell the coppersmith, Darzee, and he will tell the garden that Nagaina is dead."

The coppersmith is a bird who makes a noise exactly like the beating of a little hammer on a copper pot; and the reason he is always making it is because he is the town crier to every Indian garden, and tells all the news to everybody who cares to listen. As Rikki-tikki went up the path, he heard his "attention" notes like a tiny dinner gong; and then the steady "*Ding-dong-tock!* Nag is dead—*dong!* Nagaina is dead! *Ding-dong-tock!*" That set all the birds in the garden singing, and the frogs croaking, for Nag and Nagaina used to eat frogs as well as little birds.

560

When Rikki got to the house, Teddy and Teddy's mother (she still looked very white, for she had been fainting)²² and Teddy's father came out and almost cried over him; and that night he ate all that was given him till he could eat no more, and went to bed on Teddy's shoulder, where Teddy's mother saw him when she came to look late at night.

570

"He saved our lives and Teddy's life," she said to her husband. "Just think, he saved all our lives!"

Rikki-tikki woke up with a jump, for all mongooses are light sleepers.

"Oh, it's you," said he. "What are you bothering for? All the cobras are dead; and if they weren't, I'm here."



Comprehension Check

Underline the words that show how Teddy and his parents feel when they see Rikki-tikki.

To Sum Up

- Rikki-tikki returns to the house.
- The family is very thankful to Rikki-tikki.
- Teddy's mother says that Rikki-tikki saved their lives.

22. **Fainting** means "losing consciousness."

580

Rikki-tikki had a right to be proud of himself; but he did not grow too proud, and he kept that garden as a mongoose should keep it, with tooth and jump and spring and bite, till never a cobra dared show its head inside the walls.

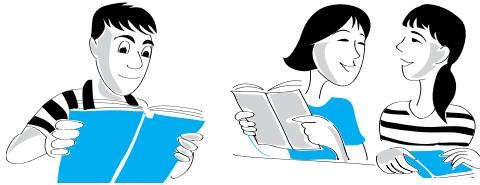
To Sum Up

- Rikki-tikki continues to keep the family safe.
- Snakes are afraid to come into the garden.

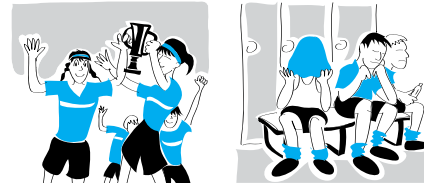
Vocabulary Check

A. Circle the picture that best answers the question.

1. Which student is doing **serious** work?



3. Which team is enjoying its **triumph**?



2. Which monster is **wicked**?



4. Which girl **shrieked**?



B. Put a T next to statements that are true. Put an F next to statements that are false.

- ___ 5. The man **desperately** swims for exercise.
- ___ 6. The **savage** animal must be kept in a cage.
- ___ 7. She is full of **curiosity**. She asks many questions.
- ___ 8. We were **paralyzed** as we danced.

C. Answer the questions below.

9. The garden was only half **cultivated**. What does this mean?

10. Do you think Rikki-tikki-tavi is **restless**? Why or why not?

11. Darzee **cowered** when Nag came out of the grass. Why did he do this?

12. Why does Darzee say Rikki-tikki-tavi is **valiant**?

Read the directions carefully. If you do not know the meaning of a word, ask a partner or your teacher.

Comprehension Check

A. What happens in “Rikki-tikki-tavi”? Use the diagram to tell the events in order.

Beginning

Middle

End

B. Think about the setting of the story. Then answer the questions.

1. Rikki-tikki comes to live with a family. What kind of house does the family live in? _____
2. Where does Darzee the tailorbird live? _____
3. Is it day or night when Rikki-tikki meets Chuchundra? _____
4. Where does Rikki-tikki fight Nag? _____
5. Describe the setting where Nagaina tries to attack the family. _____

C. Check the correct answer.

6. Rikki-tikki-tavi leaves his burrow because

- ☐ a flood washes him away.
- ☐ he is very curious.
- ☐ he wants to live in a garden.

8. Rikki-tikki kills Karait

- ☐ before he kills Nag.
- ☐ after he kills Nagaina.
- ☐ before he meets Darzee.

7. Which detail helps to show what the garden looks like?

- ☐ big black cobra
- ☐ sorrowful voices
- ☐ bushes as big as summer houses

9. Rikki-tikki-tavi kills Nagaina

- ☐ on the veranda.
- ☐ in the water jar.
- ☐ inside a hole.



7.6 Understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support understanding.

7.6.A Explain the influence of the setting on plot development.

Thank You, *M'am*

by Langston Hughes

Thank You, *M'am*

Connect to the Short Story

Who has had a good effect on your life? Think about the person. Then answer the questions.

Who is a good influence on you?

How does the person help you?

Literary Element Characterization

Characterization is the way an author shows what a character is like. Characterization is important because it helps you get to know the characters. There are two kinds of characterization:

- **direct characterization:** The author tells the reader what a character is like.
- **indirect characterization:** Readers learn about a character from what the character says and does, how the character speaks, and what others say about the character.

As you read, think about:

- What do the characters say and do?
- What do other characters say about them?
- How does the author describe the characters?

Reading Skill Analyze Setting

Setting is where and when a story takes place. As you read, think about how the setting affects the story. Ask yourself,

- Where and when does the story take place?

Selection Vocabulary Practice saying the words with a partner.

whereupon (hwār' ə pôn') *conj.* at which time;
after which
*The man heard a noise, **whereupon** he dropped
his books.*

mistrusted (mis trust' ed) *v.* thought of with
suspicion or doubt
*I **mistrusted** the dog because it did not look
friendly.*

Talk with a partner about the pictures. Discuss how the pictures help you understand the words.

Content Vocabulary

weight (wāt) *n.* how heavy
something is
*The **weight** of the cans is
making the grocery bag
heavy.*



gripped (gript) *v.* held
tightly
*The dog **gripped** the toy
between his teeth.*



contact (kon' takt)
n. connection;
communication
*My sister and I share a
room. We are always in
contact.*



struggle (strug' əl) *v.* to
make a strong effort
against a problem
*We had to **struggle** to open
the stuck door.*



snatch (snach) *v.* to grab
quickly
*I tried to **snatch** the cookie
from the jar.*



presentable (pri zen' tə bəl)
adj. good enough to be
seen
*He is not **presentable** in
his torn shirt.*
➤ Cognate (Spanish)
presentable



embarrass (em bar' əs) *v.*
to cause someone to feel
ashamed or uncomfortable
*It will **embarrass** me if my
house is messy when my
friends visit.*



behave (bi hāv') *v.* to act
right or properly
*I try to **behave** well when
others are speaking.*



For more practice, see page 246.



Thank You, *M'am*

weight (wāt) *n.* how heavy something is



Literary Element

Characterization The boy tries to steal the woman's purse. Underline the words that show the woman's reaction. What do her actions say about her?

gripped (gript) *v.* held tightly



To Sum Up

- A woman walks alone late at night.
- A boy grabs her purse.
- The woman catches the boy.
- She makes him give the purse back to her.

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap and she carried it slung¹ across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight, and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue jeans. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here."

She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

1. When something is **slung** across your shoulder, it has been hung there.

The boy said, "I didn't aim to."

She said, "**You a lie!**"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail² and willow-wild,³ in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being-dragged boy. "I just want you to turn me loose."

"Was I bothering *you* when I turned that corner?" asked the woman.

"No'm."

"But you put yourself in contact with *me*," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get

"**You a lie!**" is slang. It means "You are a liar!"



Comprehension Check

Why won't the woman let the boy go? Check the correct answer.

- ☐ She wants to teach him a lesson.
- ☐ He is trying to hurt her.
- ☐ She wants the people on the street to see him.

contact (kon' takt) *n.* connection; communication



To Sum Up

- The woman drags the boy up the street.
- The boy begs her to let him go.
- The woman does not let him go.

2. **Frail** means "weak."

3. **Willow-wild** means "wild-looking, like a tree with drooping branches."

struggle (strug' əl) v. to make a strong effort against a problem



Background Information

Much of this story takes place in Mrs. Jones's rooming house. A rooming house is a place where people rent rooms to live in.

snatch (snach) v. to grab quickly



To Sum Up

- ▶ The woman takes the boy home with her.
- ▶ She tells him to wash his face.
- ▶ The boy says there is no one at his house to take care of him.

50 through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."



half nelson

Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street.

When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone.

The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, **whereupon** she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

70 "Let the water run until it gets warm," she said. "Here's a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.

"Then we'll eat," said the woman. "I believe

Vocabulary

whereupon (hwār' ə pōn') conj. at which time; after which

you're hungry—or been hungry—to try to snatch my pocketbook."

"I wanted a pair of blue suede shoes,"⁴ said the boy.

"Well, you didn't have to snatch *my* pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

"M'am?"

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, *run!*

The woman was sitting on the daybed.⁵ After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.

4. **Blue suede shoes** are made of soft leather. They were popular during the 1950s. A singer named Elvis Presley wrote a song about them.

5. A **daybed** is a bed that is also used as a couch.

REFLECT

Analyze Setting

Where are the boy and Mrs. Jones at this point in the story? Why is this setting important?



Talk about your answer with a partner.

80

Follow along as your teacher leads you in a shared reading.



Literary Element

Characterization What does the boy want the money for? What does this tell you about what he is like?

90

To Sum Up

- The boy says he snatched the woman's purse so he could take her money.
- He wants to buy a pair of shoes.

presentable (pri zen' tə bəl) *adj.*
good enough to be seen



Comprehension Check

Mrs. Jones leaves the boy alone in the room. She does not watch him. What does the boy want Mrs. Jones to do now? Check the correct answer.

- ☐ trust him
☐ let him go
☐ give him money

embarrass (em bar' əs) *v.* to cause someone to feel ashamed or uncomfortable



To Sum Up

- The woman says she is not proud of everything she has done either.
- She makes dinner for herself and the boy.

100 The woman said, "Um-hum! You thought I was going to say *but*, didn't you? You thought I was going to say, *but I didn't snatch people's pocketbooks*. Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

110 In another corner of the room behind a screen was a gas plate⁶ and an icebox.⁷ Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the daybed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman *not* to trust him. And he did not want to be **mistrusted** now.

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

120 "That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and

Vocabulary

mistrusted (mis trust' ed) *v.* thought of with suspicion or doubt

6. A **gas plate** is a small gas stove.

7. An **icebox** is a type of refrigerator used in the past.

Spanish. Then she cut him a half of her ten-cent cake.

"Eat some more, son," she said.

When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto *my* pocketbook *nor nobody else's*—because shoes come by **devilish** like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

She led him down the hall to the front door and opened it. "Goodnight! Behave yourself, boy!" she said, looking out into the street.

The boy wanted to say something else other than, "Thank you, m'am," to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren⁸ stoop⁹ and looked back at the large woman in the door. He barely managed to say, "Thank you," before she shut the door. And he never saw her again.

130

Devilish like means "in a way that is wrong."

behave (bi hāv') v. act right or properly



140



Literary Element

Characterization The boy is barely able to thank Mrs. Jones. What does this tell you about how he is feeling or what he is thinking?

8. **Barren** means "bare" or "plain."

9. A **stoop** is a set of steps in front of a building.

To Sum Up

- The woman and the boy eat and talk.
- The woman gives the boy ten dollars and tells him to be good.
- The boy thanks the woman. He leaves and never sees her again.

Thank You, *M'am*

Vocabulary Check

A. Write the word that goes with each picture.

contact

gripped

weight



1. _____

2. _____

3. _____

B. Complete each sentence with a vocabulary word.

behave

presentable

snatch

struggle

4. The rock was heavy. We had to _____ to lift it.

5. You will look _____ if you wash your face and brush your hair.

6. I jumped up to _____ the ball.

7. They gave the dog toy, so it would _____ itself.

C. Think about the way each vocabulary word was used in "Thank You, M'am." Then answer the questions.

8. What did Roger do so that he would not be **mistrusted** by Mrs. Jones?

9. Roger tried to steal Mrs. Jones's purse, **whereupon** Mrs. Jones grabbed him. What did Roger do last? _____

10. Mrs. Jones did not ask questions that would **embarrass** Roger. What questions might embarrass Roger? _____

Read the directions carefully. If you do not know the meaning of a word, ask a partner or your teacher.

Thank You, *M'am*

Comprehension Check

A. Think about Mrs. Jones and Roger. Write what happened at the beginning and at the end of the story.

Beginning



End

B. Think about the story. Then complete the sentences.

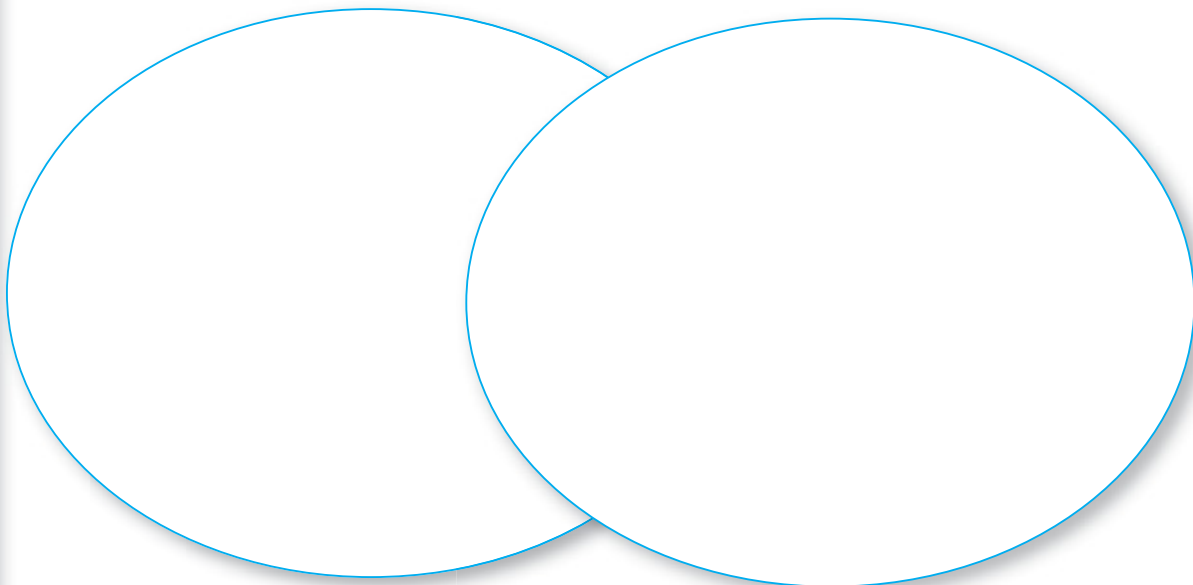
1. The main characters in the story are _____ and _____.
2. They met late one night when Roger _____.
3. During most of the story, the setting is _____.
4. I would describe Mrs. Jones as _____.

C. Compare Mrs. Jones and Roger. How are they alike? How are they different?

Mrs. Jones

Both

Roger



Thank You, *M'am*

Write a Thank-You Letter

Pretend that you are Roger and write a letter to Mrs. Jones. Thank her for helping you. Explain what happened and how it made you feel. Then discuss your letter with a partner.

Dear _____,

I am sorry that I tried to _____.

I did it because I needed money to buy _____.

Afterward, I felt _____. I just wanted you to

_____.

I was surprised that you treated me _____.

You did things for me like _____

_____.

I was not able to say how I felt when I left. I want to

tell you _____.

Sincerely,

Thank you

7.3 Analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support understanding.

The Rider

by Naomi Shihab Nye

and

I'LL WALK THE TIGHTROPE

by Margaret Danner



Connect to the Poems

Think about a time when you were sad or lonely. What do you do when you feel this way? Who or what helps you feel better? Draw a picture of the people or things that help you when life is hard.

Literary Element Theme

A **theme** is a message about life. When the author tells you what the theme is, it is a **stated theme**. When you have to figure out the theme yourself, it is an **implied theme**.

To figure out the implied theme, look at the following elements for clues:

- plot—story events
- characters
- setting—where and when events take place
- point of view—who is telling the story
- symbols—things that have deeper meanings

Reading Skill Compare and Contrast

When you **compare and contrast**, you look at how things are the same and how they are different.

As you read the two poems, ask yourself,

- How are the speakers of the two poems alike? How are they different?
- What theme, or message about life, does each poem express?

Talk with a partner about the pictures. Discuss how the pictures help you understand the words.

Content Vocabulary

pedaling (pəɪd' əl ɪŋ) *v.*
moving the pedals of
something, especially a
bicycle
*Ramón was **pedaling** his
bicycle very fast.*

► Cognate (Spanish)
pedalear

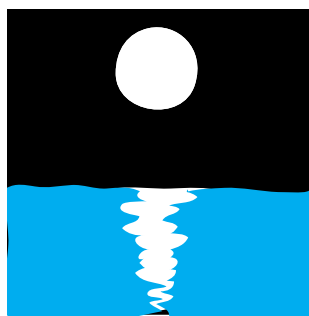


panting (pant' ɪŋ) *v.*
breathing quickly or with
difficulty
*She was **panting** after
running a mile.*

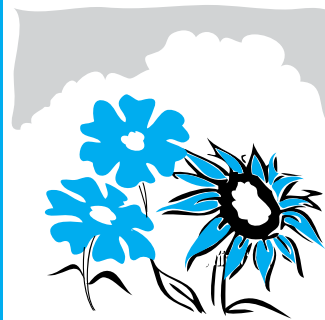


luminous (lōō' mə nəʃ) *adj.*
bright
*The full moon is **luminous**.*

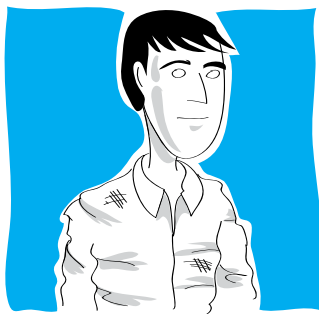
► Cognate (Spanish)
luminoso(a)



petals (pet' əlz) *n.* the parts
of a flower that stick out
from the center
*Some flowers have very
colorful **petals**.*



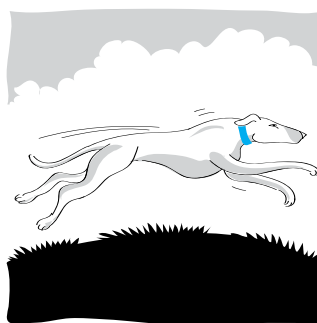
wrinkled (rɪŋ' kəld) *adj.*
folded or bunched; marked
with folds
*The shirt is dirty and
wrinkled.*



perplexed (pər plekst') *adj.*
confused; not sure
*Ella looked **perplexed**
when I asked her a
question.*



stride (strɪd) *n.* step
*The big dog ran with a long
stride.*



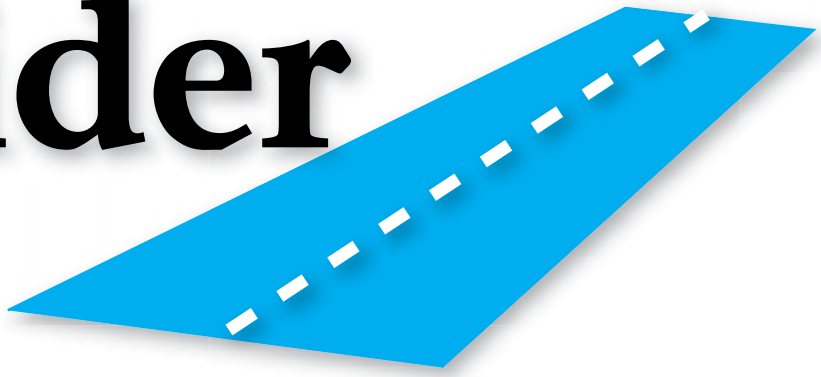
balance (bal' əns) *v.* stay
steady
*I tried to **balance** on one
leg.*



For more practice, see page 247.



The Rider



Comprehension Check

What is the speaker doing?
Check one.

- ☐ She is rollerskating.
- ☐ She is riding her bicycle.
- ☐ She is floating on a cloud.

A boy told me
if he rollerskated fast enough
his loneliness couldn't catch up to him.

the best reason I ever heard
for trying to be a champion.

What I wonder tonight
pedaling hard down King William Street
is if it translates to bicycles.

A victory! To leave your loneliness
panting behind you on some street corner
while you float free into a cloud of sudden **azaleas**,¹
luminous pink petals that have never felt loneliness,
no matter how slowly they fell.

To Sum Up

- A boy tells the speaker that rollerskating keeps him from feeling lonely.
- The speaker is riding her bicycle down King William Street.
- She wonders if riding her bicycle will keep her from feeling lonely, too.

1. **Azaleas** are flowering bushes.

I'LL WALK THE TIGHTROPE

I'll walk the tightrope that's been stretched for me,
and though a wrinkled forehead, perplexed why,
will accompany me, I'll delicately
step along. For if I stop to sigh
at the earth-propped stride
of others, I will fall. I must balance high
without a parasol² to tide³
a faltering step, without a net below,
without a balance stick to guide.

2. A **parasol** is a small umbrella.

3. Here, **tide** means to "to help." Tightrope walkers sometimes use a parasol to help them balance.

REFLECT

Compare and Contrast

Compare and contrast the themes of the poems. How are they alike? How they are different? List one way the poems are alike. Then list one way they are different.



Talk about your answer with a partner. If you do not understand the question or are unsure about your answer, ask your partner for help. Answer any questions your partner asks.



Comparing Literature

What is the implied theme of this poem?

5

To Sum Up

- The speaker compares life to walking on a tightrope.
- Both activities require balance and courage.



and



Vocabulary Check

A. Circle the picture that best answers the question.

1. Which picture shows something **luminous**?



3. Which person has **balance**?



2. Who is taking **strides**?



B. Check the sentence that is the best example of the word.

4. **panting**

- ☐ The dog was sleeping.
- ☐ The dog was breathing hard.

5. **perplexed**

- ☐ I did not understand the map.
- ☐ I followed the map to the museum.

6. **petals**

- ☐ The center of the flower is yellow.
- ☐ The outside parts of the flower are blue.

C. Read the words at the left. Think about the meaning of each word in the poems. Circle the word that has almost the same meaning.

- | | | | | |
|--------------------|------------|----------|-----------|-----------|
| 7. pedaling | floating | riding | winning | believing |
| 8. wrinkled | burned | bunched | stirred | bored |
| 9. balance | steadiness | easiness | happiness | illness |



Comprehension Check

A. Complete the sentences about each poem.

1. In "The Rider," the speaker wants to get away from _____.

2. The speaker of "The Rider" imagines herself in a cloud of _____.

3. The speaker of "I Walk The Tightrope" does not look around because _____.

4. To stay up, the speaker of "I'll Walk The Tightrope" needs to be _____.

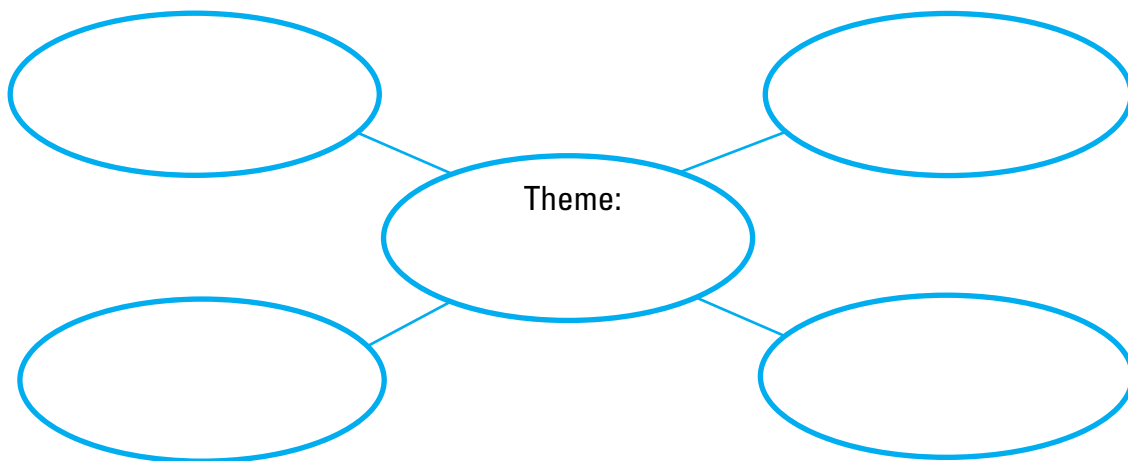
B. Think about the two poems. Then answer the questions.

5. What problem does the speaker of the first poem have? _____

6. How does she solve her problem? _____

7. What advice might the speaker of "The Rider" give the speaker of "I'll Walk the Tightrope"? _____

C. The two poems have a similar theme: overcoming challenges. Complete the web below. Write details from each poem to show how the speaker deals with the problem.





and



Write An Advice Column

Imagine that you write an advice column. Tell readers how to deal with problems in life. Write your advice below.

Dear Readers,

There are many ways that you can help yourself through life's challenges. You can _____

Sometimes a problem is not as bad as we think it is. When you have a problem, ask yourself _____

Remember the things you like to do and the people you enjoy. When you start to feel lonely or sad,

Finally, _____

Thanks for reading my column!

Your friend,



7.8 Determine the figurative meaning of phrases and analyze how an author's use of language creates imagery, appeals to the senses, and suggests mood.

RC-7.C Reflect on understanding to monitor comprehension (e.g., creating sensory images).

Slam, Dunk, & Hook

by Yusef Komunyakaa

Slam, Dunk, & Hook

Connect to the Poem

What is your favorite sport? On the lines below, list your favorite sport and why you like it.

My favorite sport or game is _____.

It is my favorite because:

Literary Element Metaphor and Simile

Metaphors and **similes** are two types of figurative language. Writers use figurative language to describe something.

A **simile** uses the words “like” or “as” to compare two things. For example, the simile, “Elena runs like the wind,” compares the way Elena runs to the speed of the wind. A **metaphor** compares two things without using the words “like” or “as.” For example, the metaphor, “the moon was a round, white dish,” compares the moon to a dish.

As you read, ask yourself:

- What do I learn from the comparison?
- What do I learn about the story from the comparison?

Reading Strategy Visualize

You create pictures in your mind when you **visualize**. For example, you might read that a character is tall and skinny. Then you can see that character in your mind as you continue reading. Visualizing helps you understand and remember the text. As you read, try to

- imagine what characters look like.
- imagine what the setting looks like.
- imagine the actions that take place.

Talk with a partner about the pictures. Discuss how the pictures help you understand the words.

Content Vocabulary

poised (pôizd') *adj.* steady or balanced
*The man held the hammer **poised** over the nail.*



intention (in tent' shən) *n.* a plan to act in a certain way
*Jorge has the **intention** of washing the dishes.*

► Cognate (Spanish)
intención



lanky (lang' kē) *adj.* tall, thin, and clumsy
*The **lanky** boy did not like to dance.*



rhythm (rith' əm) *n.* to a steady, repeating sound
*Amit dances to the **rhythm** of the drums.*

► Cognate (Spanish)
ritmo



tangled (tang' gəld) *adj.* mixed up or twisted
*The cat was **tangled** in a long string of yarn.*



glistening (glis' ən' in) *v.* to shine or sparkle
*The glass was **glistening** after it was cleaned.*



glide (glīd') *v.* to move smoothly and easily
*Snakes **glide** across the grass on their stomachs.*



faith (fāth) *n.* belief or trust in something or someone
*Jin has **faith** that her friend will help her.*

► Cognate (Spanish) **fe**



For more practice, see page 350.



Slam, Dunk & Hook

Fast breaks are when players move too fast for someone to catch them.



Literary Element

Metaphor and Simile Underline a metaphor or simile that you see in the poem. Write the things that the metaphor or simile compares.

Corkscrew means “to move back and forth while twisting around.”

To Sum Up

- The speakers of the poem are basketball players.
- The players compare their moves on the court to flying in the air.
- The players compare their bodies to music.

Fast breaks. Lay ups. With Mercury’s¹

Insignia on our sneakers,

We outmaneuvered² the footwork

Of bad angels. Nothing but a hot

5 Swish of strings like silk

Ten feet out. In the roundhouse³

Labyrinth⁴ our bodies

Created, we could almost

Last forever, poised in midair

10 Like storybook sea monsters.

A high note hung there

A long second. Off

The rim. We’d **corkscrew**

Up & dunk balls that exploded

15 The skullcap of hope & good

Intention. Bug-eyed, lanky

All hands & feet . . . sprung rhythm.

We were metaphysical⁵ when girls

Cheered on the sidelines.

20 Tangled up in a falling,

Muscles were a bright motor

Double-flashing to the metal hoop

Nailed to our oak.

1. **Mercury** is the name of a god in Roman mythology.

2. **Outmaneuvered** means “used smart movements to beat someone.”

3. **Roundhouse** describes a wide, swinging movement.

4. A **labyrinth** is a maze that is easy to get lost in.

5. Here, **metaphysical** means that the players seem to go into another world on the basketball court.

When Sonny Boy's mama died
 He played nonstop all day, so hard
 Our backboard splintered.
Glistening with sweat, we jibed⁶
 & rolled the ball off our
 Fingertips. Trouble
 Was there slapping a blackjack⁷
 Against an open palm.
 Dribble, drive to the inside, feint,⁸
 & glide like a sparrow hawk.
 Lay ups. Fast breaks.
 We had moves we didn't know
 We had. Our bodies spun
 On swivels of bone & faith,
 Through a lyric slipknot
 Of joy, & we knew we were
 Beautiful & dangerous.

6. **Jibed** means "moved from one side to another quickly."
 7. A **blackjack** is a small weapon covered in leather.
 8. To **feint** is to make a fake move in order to fool someone.

REFLECT

Visualize

Write a short description of the picture you see in your mind as you read about the basketball players on the court. Describe how they look, what they are wearing, and how they move.



Talk about your answer with a partner.

25



Comprehension Check

How does playing basketball help Sonny Boy?

30

35

40

To Sum Up

- Sonny Boy plays basketball all day. He plays because he is upset about his mother's death.
- Basketball makes the players' bodies stronger.
- Basketball helps them deal with life.

Slam, Dunk & Hook

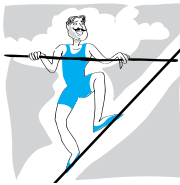
Vocabulary Check

A/B. Match the words from the word bank to the correct image.

glide

lanky

poised



1. _____ 2. _____ 3. _____

C. Complete the sentences by choosing the best answer.

4. Objects that are **glistening** are ____
 a. dull.
 b. painted.
 c. shined.

5. Things that are **tangled** together are ____
 a. hard to pull apart.
 b. wet and slimy.
 c. set neatly into place.

Comprehension Check

A/B. Think about the reasons people play basketball in the poem. Then complete the web.



C. Think about the story. Then answer the questions.

- What is basketball compared to in the lines "A high note hung there," and "All hands & feet . . . sprung rhythm"? _____
- What do you visualize when you read "Trouble/Was there slapping a blackjack/Against an open palm"? _____



7.9 Analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support understanding. Explain the difference between the theme of a literary work and the author's purpose in an expository text.

What Is a Knight ?



by John Farman





Connect to the Article

Knights followed rules. You follow rules in school, at home, and in places like libraries and stores. List two rules that you follow every day. Why are these rules important to follow?

Rules I Follow	Why I Follow Them

Literary Element Author's Purpose

An **author's purpose** is the reason an author writes a story, article, or other text. An author's purpose might be:

- > to inform > to persuade, or convince, readers
- > to entertain > to explain

An author might have more than one reason to write. As you read, look for clues about the author's purpose. Look at:

- > the words the author uses
- > the style of the writing

Reading Strategy Activate Prior Knowledge

When you **activate prior knowledge**, it helps you understand new information. It can help you predict what a section is about and what might happen next. To activate prior knowledge, think of what you already know about the topic. You might know about the topic from

- > television, movies, or the Internet
- > another book or article
- > something you learned in school

Selection Vocabulary Practice saying the words with a partner.

excess (ek' ses) *adj.* more than what is needed
*We gave away the **excess** food after our big party.*

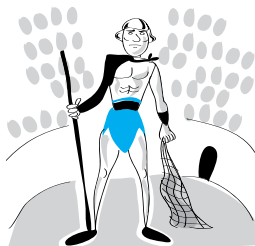
► Cognate (Spanish) **exceso**

chivalry (shiv' əl rē) *n.* the rules that knights followed
*The knight acted with **chivalry** when he told the truth.*

suppresses (sə pres' es) *v.* stops or holds back
*Tom **suppresses** his laughter when he is in class.*

Content Vocabulary

armor (är' mər) *n.* metal clothing used in battle
*His **armor** protected him during the fight.*
 ► Cognate (Spanish) **armadura**



tournaments (toor' nə mən'ts) *n.* series of contests between two or more people
*Loc played chess in many **tournaments**.*

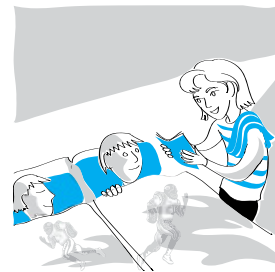


soldiers (söl' jərz) *n.* people who fight in wars and belong to armies
*The **soldiers** got their weapons ready for the battle.*

► Cognate (Spanish) **soldado(s)**



pledged (plejd) *v.* promised
*The babysitter **pledged** to care for the children.*



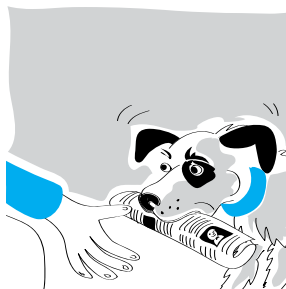
sword (sôrd) *n.* a weapon with a long, sharp, metal blade
*Lars strapped his **sword** around his waist.*



defends (di' fendz) *v.* keeps safe from danger
*The police officer **defends** the city from crime.*
 ► Cognate (Spanish) **defender**



loyal (loi' əl) *adj.* faithful to a person or cause
*The dog was **loyal** to its owner.*



professional (prə fesh' ən əl) *adj.* paid to do a job
*We saw a concert by a **professional** singer.*
 ► Cognate (Spanish) **profesional**



For more practice, see page 250.



What Is a Knight?



armor (är' mər) *n.* metal clothing used in battle



tournaments (toor' nə mants) *n.* series of contests between two or more people



Literary Element

Author's Purpose Reread the text in the first box. What is the author's main purpose? Check one.

- ☐ to entertain
- ☐ to inform
- ☐ to persuade

soldiers (söl' jərz) *n.* people who fight in wars and belong to armies



To Sum Up

- Knights were paid to fight for a lord or king.
- Knights had strict rules.

Everyone thinks they know about knights: rich guys in flashy armor tearing around the countryside, killing **excess** dragons, rescuing damsels¹ trapped in towers, and knocking each other off of horses with long poles at special tournaments! I wanted to find out all the stuff we don't know. Like, where did knights buy their armor? How much did it cost? How easy was it to move, let alone fight, covered from head to foot in metal? What did they get paid fighting for the king? What did they eat? Where—and with whom—did they live? Were they really the brave, noble guys we are led to believe, or were some wimpy, cowardly, and dishonest? I'm going to try to tell you what knights were really like—warts and all—and what it was like to be one.

Career Knights

The first thing to remember is that knights were the very first mercenaries (paid soldiers). They were paid, usually with large plots of land, to fight for their lord or king.

The second thing to remember is that they were supposed to conduct themselves according to a strict code of behavior. This was called **chivalry**.

Vocabulary

excess (ek' ses) *adj.* more than what is needed

chivalry (shiv' əl rē) *n.* the rules that knights followed

1. **Damsels** are young, unmarried women from royal families.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

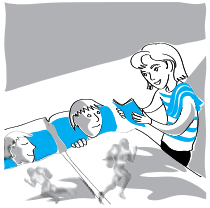
Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

.... Background Information

The **feudal system** was the way people in Europe lived long ago.

- Kings gave land to lords.
- The lords gave land to knights.
- The knights let men farm the land.
- In return, the knights used the men to fight for the lords.

pledged (plejd) v. promised



Comprehension Check

Reread the boxed text at the top of the page. Underline the words that tell how the feudal system helped the king.

To Sum Up

- Knights helped kings and lords find men to fight wars.
- Only sons of knights could be knights.
- Older knights taught boys how to be knights.

Last and most important, the knights were part of a way of life, called the **feudal system**, that existed in Europe. Basically the feudal system helped a king obtain thousands of men for the wars he always fought. His barons and earls, in exchange for vast areas of land, pledged to provide armies on request. These barons and earls gave smaller parcels² of their land to knights who, in return, promised to supply men (peasants) to do the fighting. In return for doing this, the knight assigned these peasants much smaller pieces of land to provide food for their families—and the knight's family.

How to Be a Knight

But who got to be a knight? For starters, before you get too excited, you had to be the son of a knight. Around the age of twelve, you went to another knight's house to learn how to knight—so to speak. The knight in question started you off as a page (young attendant) and then as a personal servant, called a squire. This duty involved grooming his horses, polishing his armor, and even serving him his breakfast, lunch, and dinner. In return he taught you how to ride horses and fight at the same time, as well as the code of chivalry as mentioned above.

Knight Time

Eventually, when the knight in charge of you decided you were ready, it was time for the big day. First you took a special bath in holy water and said prayers and stuff. Then you had to put on an outfit of white clothes and pray all night in front of your nice new armor as it sat on the altar. Just like Christmas, you weren't allowed to touch it until

2. **Parcels** are small pieces of land.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

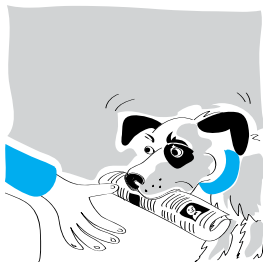
sword (sôrd) *n.* a weapon with a long, sharp, metal blade



defends (di' fendz) *v.* keeps safe from danger



loyal (loi' əl) *adj.* faithful to a person or cause



To Sum Up

- Chivalry was a set of rules for knights.
- A knight defended people.
- He also defended the Catholic Church.

morning. After all of your relatives and friends had arrived at the church, you put on your armor while the priest blessed it and you. That done, another knight gave you a whack on the shoulder with the flat (hopefully) part of his sword and presto, you became a full-fledged knight.

Knights' Rules

The whole idea of how a knight should behave went under the general term of "chivalry." (Chivalry comes from *chevalerie*, the old French word for soldiers on horses.) Every knight was supposed to be bound by the rules of chivalry, which were as follows:

1. A knight never tells lies.
2. He defends the Catholic Church (headed by the pope).
3. He defends the weak, **suppresses** the wicked, and honors God with noble acts (juggling? acrobatics?).
4. He is brave and loyal in defense of the knight who knighted him and that knight's lady.
- 70 5. Women (read "wealthy women") are held in high regard³ (even though they had no legal rights or power).
6. The object in battle is always to capture the enemy, not to kill him.
7. Knights never fight during the pre-Easter period of Lent and even get a couple of days off at Christmas.
8. If a nobleman is captured, he has to be treated according to his rank.

Vocabulary

suppresses (sə pres' es) *v.* stops or holds back

3. **Regard** is a feeling of respect.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____.
2. One word that I didn't know on this page is _____.
It means _____.
3. One thing I read on this page that I already knew is _____
_____.
4. One thing I learned on this page that I didn't know is _____
_____.
5. Recap, or write in your own words, what you learned by reading this page.

_____.
6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

You don't need a sledgehammer to crack a walnut means "you don't need a complicated answer for a little problem."



Literary Element

Author's Purpose Reread the boxed text. The author's purpose in this part of the article is to inform. Underline the words that show the author's purpose.

To Sum Up

- A king decided how many men he needed.
- The king told his lords to build an army.
- Then the knights found men for the army.

For Instance

⁸⁰ In 1356 the Black Prince (Prince Edward of England) captured the king of France, John II, at Poitiers. The prince actually served the king at his own table and kept him in the most luxurious⁴ prison that London, the capital of England, could offer.

How to Build a Feudal Army

First of all, knowing that he had to get an army together for a specific battle, a king first decided how many soldiers he needed (give or take a hundred). On the principle that **you don't need a sledgehammer to crack a walnut**, there ⁹⁰ was no point calling up 5,000 men to stop a brawl. After sizing up the battle, the king put the word out to all his earls and lords. They, in turn, supplied men in proportion to their quota⁵ (which depended on how much land they'd received in the first place). Clear so far?

4. Here, **luxurious** means "very comfortable."

5. Here, **in proportion to their quota** means "the knights gave the king the number of men he wanted."

REFLECT

Activate Prior Knowledge

What did you already know about knights before you read this article? Think about what you have read, seen on TV or in movies, or learned in school. List where you have seen or read about knights before. Are the knights in the text like you thought they would be? Explain.

PARTNERS



Talk about your answer with a partner.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
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It means _____ .
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5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

professional (prə fesh' ən əl) *adj.*
paid to do a job



The earl then called on the knights to whom he had given land (fiefs) and told them how many men he needed. If there were enough soldiers available, many of these knights opted⁶ to pay scutage (tax that allowed them to buy their way out of fighting). With this kind of income, the king could buy the better services of professional soldiers! This was the beginning of armies as we know them today. (Earls, by the way, couldn't buy their way out of their own duty to fight—unless deemed too old, too young, too feeble, or too crazy.) If the battle or siege⁷ went on for more than the free initial forty days, the king paid the knights and soldiers wages. Earls, naturally, were expected to do it for nothing.

The armies often found themselves in interesting situations. In the wars of 1294 between the English king Edward I and the Welsh rebels,⁸ the earl of Lancaster, who lorded over 263 knightly fiefs, turned up to fight for the king with only fifty men. The earl of Norfolk, who also had 263 fiefs, pitched in with only twenty-eight men, and the greatest baron of Devon, Hugh Courtney, with 92 fiefs, only managed twelve men—and so on. This wasn't a problem. The king received a lot of scutage money from those who preferred to pay up rather than go to war. The king could then distribute all the extra cash to the knights who'd showed up with their fair share of soldiers.

In the case of these Welsh wars, the campaign⁹ continued well over the forty days, meaning that the king ran out of the old scutage money fairly quickly. This is where being able to jack up the taxation of the whole population becomes so convenient. Anyway, it all worked out just fine in the end (if you weren't Welsh).

To Sum Up

- Knights paid the king if they did not want to fight.
- The king used the money to pay other men.
- Knights could earn a lot of money.

6. **Opted** means "chose."

7. A **siege** is an attack.

8. **Rebels** are people who fight against a king or ruler.

9. Here, a **campaign** is a particular fight or battle.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
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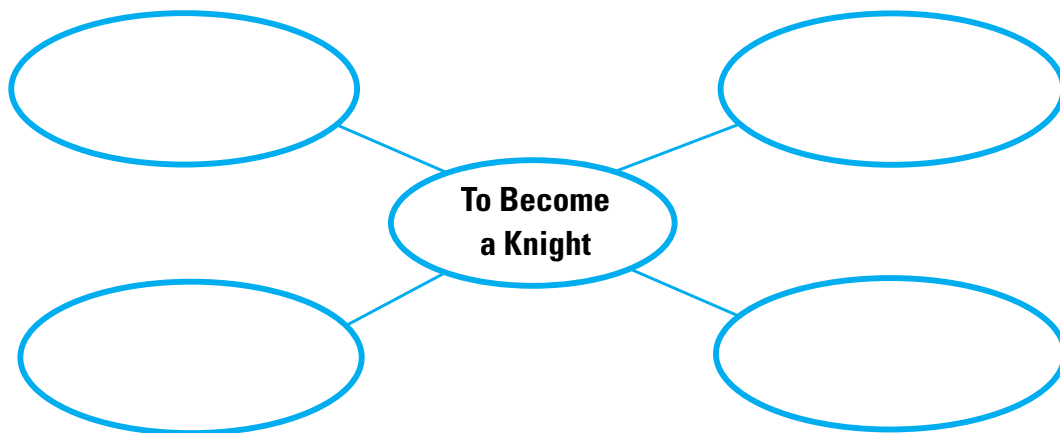
6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned



Comprehension Check

A. How did people become knights? List four things that a person needed to be or do to become a knight.



B. Complete each sentence with the correct phrase.

small parcels of
land, the weak,
tell lies

pay the king money
men to fight in their armies

1. Knights promise barons and earls _____.
2. Knights must defend _____.
3. Knights promise peasants _____.
4. Knights must never _____.
5. Knights can fight for the king or _____.

C. Think about the selection. Then complete the paragraph.

The author's purpose for writing this article is to _____
by giving facts about knights. He also wants to _____
by giving facts that will make readers laugh. The author wants to know _____
_____. One truth that the author states is that knights
_____.



7.12.A–B Understand how to glean and use information in procedural texts and documents; follow multi-dimensional instructions from text to complete a task, solve a problem, or perform procedures; and explain the function of the graphical components of a text.

FUNCTIONAL DOCUMENTS:

Schedules, Web Pages, and Maps

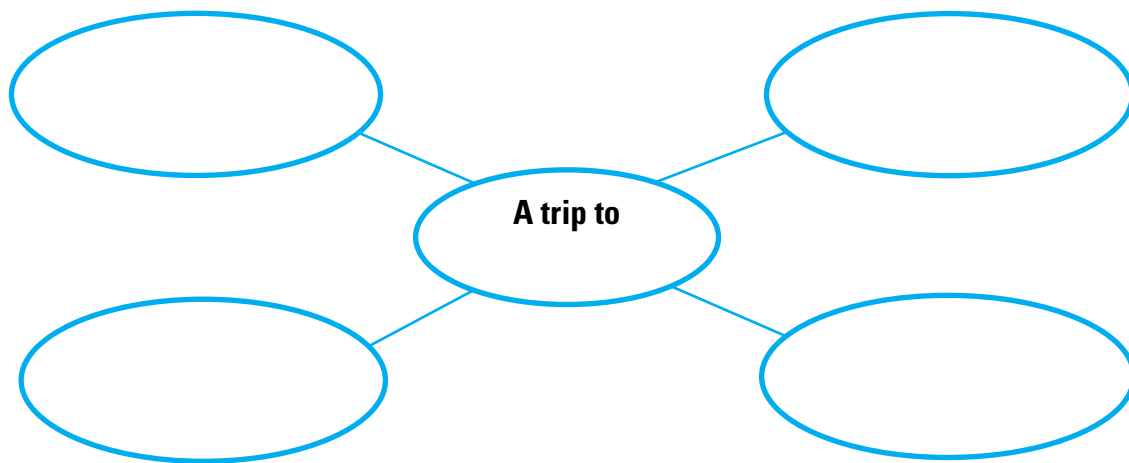
FUNCTIONAL DOCUMENTS:

Schedules, Web Pages, and Maps

Connect to the Functional Documents

Think about a time when you went on a trip. Did you travel by car, train, or plane? What information did you need? How did you find that information?

With a partner, talk about your trip. Write your destination in the center oval. Then list any functional documents, such as maps and schedules, that you needed in the outer ovals.



Reading Strategy Skim and Scan

When you **skim** a document, you look through it very quickly to get an idea of what the document is about. To skim

- look for headings, captions, bold print, italics, and key words that will help you understand the main idea.
- pay attention to how the document is organized. For example, if a train schedule is organized by time, you can find what you need by looking at the list of times.

When you **scan**, you read to find specific information, such as the time your train leaves. To scan:

- know what you are looking for.
- think of key words that will help you find the information you need.

Selection Vocabulary Practice saying the words with a partner.

accommodations (ə kom' ə da' shənz) *n.* seats, beds, and other physical comforts

The accommodations in the movie theater include seats that lean back.

configurations (kən fig' yə ra' shənz) *n.* an arrangement of parts

Lila made the seating configurations for each room of the house.

► Cognate (Spanish) **configuraciones**

Content Vocabulary

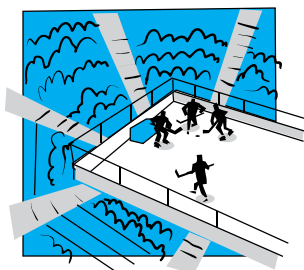
schedule (skej' ōl) *n.* a list of times when things will happen

Our schedule includes a concert on Saturday night.



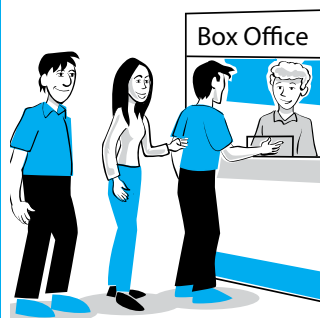
arena (ə rē' nə) *n.* an enclosed area used for public entertainment

Every seat in the arena is filled for the game.



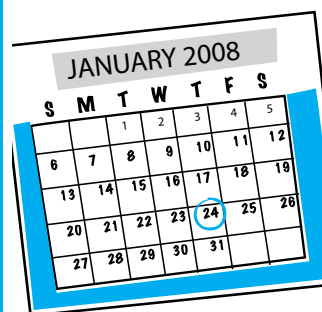
box office (bäks' ä' fəs) *n.* a place where you can buy tickets

We will buy tickets when the box office opens.



calendar (kal' ən dər) *n.* a list of dates and events that are planned

We check the calendar to see when the band plays.



opportunities (op' ər tōō' nə tēz) *n.* chances to do something

The new restaurant offered many job opportunities.

► Cognate (Spanish) **oportunidades**



concert (kon' sərt) *n.* a show put on by musicians

The band played great songs at the concert.

► Cognate (Spanish) **concierto**



section (sek' shən) *n.* one part of something divided in parts

We reserved a section of the restaurant for Marian's birthday.

► Cognate (Spanish) **seccion.**



purchase (pur' chəs) *v.* to buy something

We will purchase three tickets for the show.



FUNCTIONAL DOCUMENTS:

Schedules, Web Pages, and Maps



Comprehension Check

What does this schedule show? What can you use it for?

Understand Schedules Schedules help you find information quickly. Think about when and why someone might use this schedule.

Train Schedule

#317 Oakwood - Greentown Line

Sunday

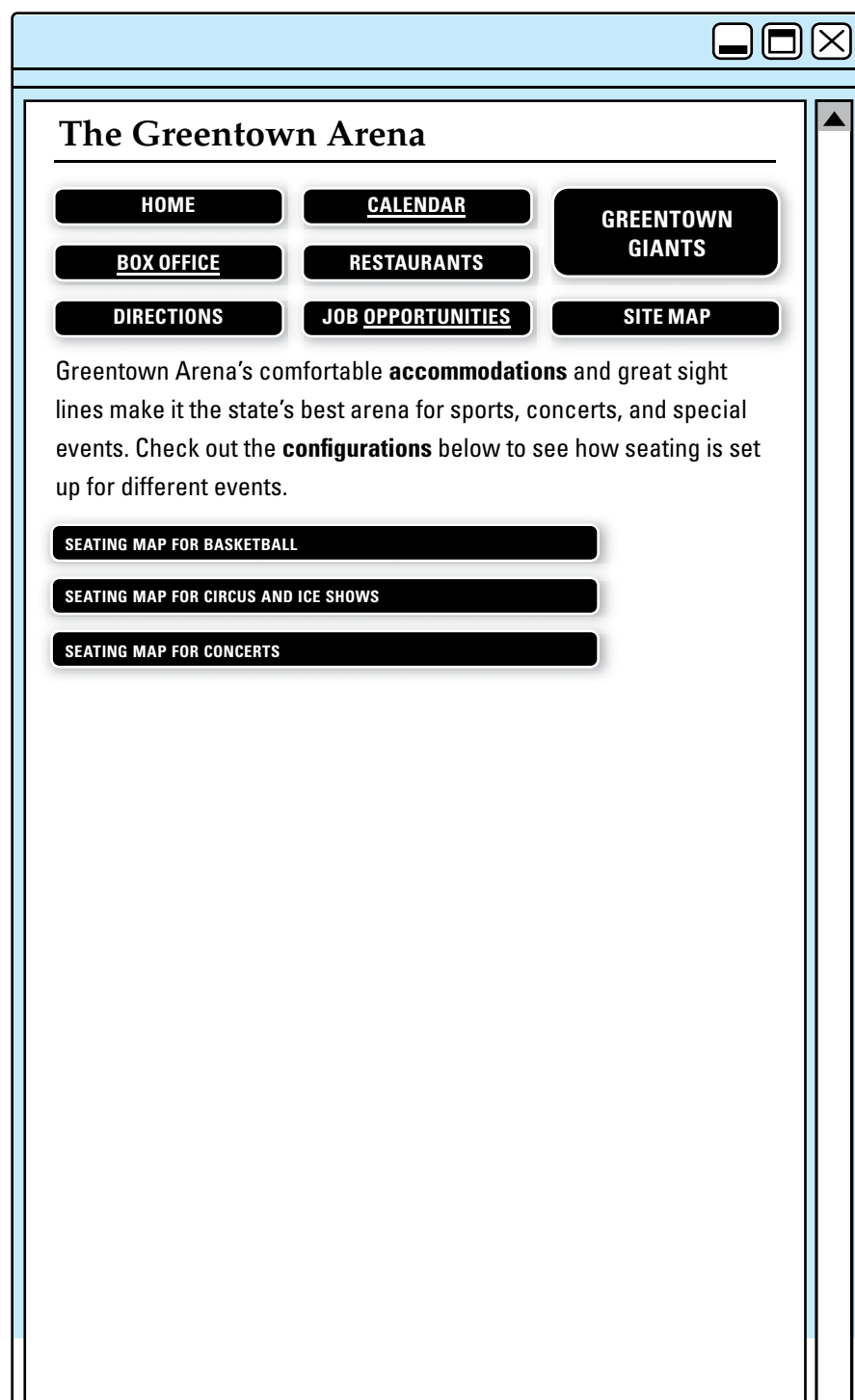
Stations	AM	AM	AM	PM	PM	PM	PM
Oakwood	LV: 7:05	9:05	10:05	2:05	5:05	7:05	10:05
Rose Park	7:13	9:13	10:13	2:13	5:13	7:13	10:13
Denfield	7:17	9:17	10:17	2:17	5:17	7:17	10:17
Glenmoor	7:21	9:21	10:21	2:21	5:21	7:21	10:21
River Grove	7:24	9:24	10:24	2:24	5:24	7:24	10:24
University Park	7:27	9:27	10:27	2:27	5:27	7:27	10:27
Norwood	7:31	9:31	10:31	2:31	5:31	7:31	10:31
Branston	7:35	9:35	10:35	2:35	5:35	7:35	10:35
Fox Ridge	7:39	9:39	10:39	2:39	5:39	7:39	10:39
Lincoln Heights	7:42	9:42	10:42	2:42	5:42	7:42	10:42
Lincoln	7:45	9:45	10:45	2:45	5:45	7:45	10:45
Maple Crest	↓	9:47	10:05	↓	↓	↓	↓
Evansville	↓	9:50	10:50	↓	↓	↓	↓
Marion	7:50	9:54	10:54	2:50	5:50	7:50	10:50
Kingston	7:53	9:58	10:58	2:53	5:53	7:53	10:53
Greentown	AR: 8:09	10:13	11:13	3:09	6:09	8:09	11:09



To Sum Up

- ▶ This train schedule tells you what time the train will be at each station.
- ▶ It also shows you a map of where all the stops are.

Understand Web Pages You can use Web pages of stadiums and arenas to help you make plans for an event. Skim the first page of the Web site below to see it types of information on the site.



Vocabulary

accommodations (ə kom' ə da' shənz) *n.* seats, beds, and other physical comforts
configurations (kən fig' yə ra' shənz) *n.* an arrangement of parts



Comprehension Check

How would you “check out” the parts of this Web site? Check the correct answer.

- ☐ Go to the restaurant and read the menu.
- ☐ Click on each button for more information.
- ☐ Write to the owners of the Greentown Arena.

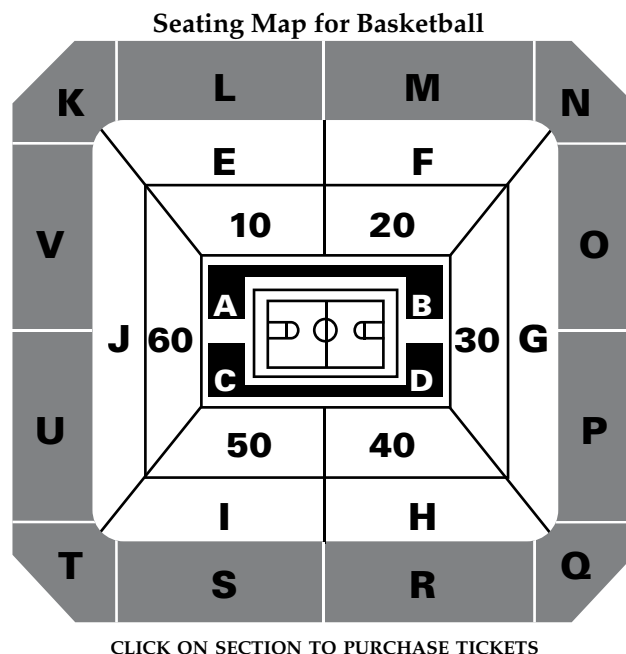
To Sum Up

- The first page of the Web site offers links to pages with more information about the stadium.

Look for other maps in your classroom or school. How would you use them? Talk about your answer with a partner.

Understand Maps You can use maps like this online seating map to help you choose seats and buy tickets for an event.

The Greentown Arena



To Sum Up

- This map shows all of the seats in the Greentown Arena.
- People can use this map to purchase tickets. They can choose the seats they want for a basketball game.

REFLECT

Skim and Scan

Skim the first page of the Web site and the map to see what information you can find. Below, check all the information that you can find on the Web site.

- ☐ a seating map for the circus
- ☐ a seating map for football games
- ☐ a calendar of events at the arena
- ☐ pictures from old ice shows
- ☐ directions to the arena

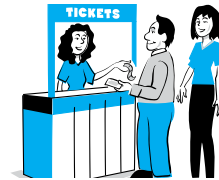
Vocabulary Check

A/B. Circle the picture that best answers the question.

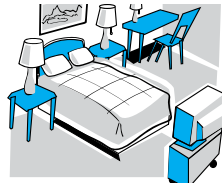
1. Which picture shows a **concert**?



3. Which picture shows a **purchase**?



2. Which picture shows **accommodations**?



C. Read the words at the left. Think about what each word means. Then use it in a sentence.

4. **concert** _____

5. **arena** _____

Comprehension Check

A/B. Look back and scan the train schedule, Web page, and arena map. Then answer the questions.

1. What time does the last train stop at Greentown? _____.

2. What events can you see at the Greentown Arena? _____.

C. Think about what you have learned about maps and schedules. Complete the following sentences.

3. You would check a train schedule if you wanted to _____.

4. You would look at a seating map if you wanted to _____.

Follow Technical Directions

Technical directions are words that tell you how to use technology. You can usually find technical directions in a booklet or on the screen of a machine. Imagine that you need to buy a train ticket from a machine at the train station. You want the earliest train to Denfield. Follow the directions and circle the “button” you would push on each screen.

Welcome to the Oakwood Train Station

- | | |
|--------------------------------------|-----------------------------|
| 1. Choose what you would like to do: | 2. Choose your destination: |
| a. Buy a ticket | a. Rose Park |
| b. Add money to an existing ticket. | b. Denfield |
| c. Check your balance. | c. Glenmoor |
| 3. Choose your departure time: | 4. Deposit the fee: |
| a. 9:05 A.M. | a. Rose Park: \$3.25 |
| b. 10:05 A.M. | b. Denfield: \$3.50 |
| c. 2:05 P.M. | c. Glenmoor: \$3.75 |

Directions: Explain how you would buy a train ticket to Denfield. Use the machine screen above to answer the questions in complete sentences.

1. What should you do first? _____

2. What should you do next? _____

3. What should you do after that? _____

4. What should you do last? _____

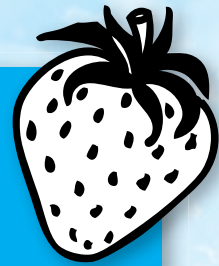
7.6.B Analyze the development of the plot through the internal and external responses of the characters, including their motivations and conflicts.

Aunty Misery

by Judith Ortiz Cofer

and

Strawberries



retold by Gayle Ross



and



Connect to the Folktale and Myth

Folktales and myths are stories that have been told for many years. They usually teach a lesson. What stories do you know that teach a lesson? What is the lesson?

Draw a picture of a main character or event in the story. Then write the lesson that the story teaches.

A large, rectangular area with a torn-paper edge effect, intended for a student to draw a picture of a main character or event from a story. A horizontal line is drawn near the bottom of the area.

Literary Element Conflict

Many stories show a **conflict**, or struggle, between two forces, such as characters, nature, and fate. A struggle between a character and an outside force is called **external conflict**. The outside force may be

- nature
- fate
- another character

A struggle between a character and his or her mind is called **internal conflict**. The character may struggle with his or her

- feelings
- goals

Reading Skill Compare and Contrast

You **compare and contrast** to understand what you read better. As you read these two stories, compare and contrast the conflicts. Think about how they are the same and how they are different. Ask yourself,

- What are the conflicts in each story?
- Which conflicts are external? Which conflicts are internal?
- What lesson does the writer want me to learn in each story?

Content Vocabulary

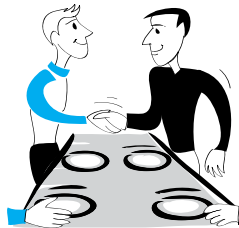
gratitude (grat' ə tōōd') *n.* a feeling of thankfulness
*The old man showed **gratitude** when Gabi helped him with his coat.*

➤ Cognate (Spanish) **gratitud**



hospitality (hos' pə tal' ə tē) *n.* friendly and kind treatment of guests
*After dinner, we thanked Ahmed for his **hospitality**.*

➤ Cognate (Spanish) **hospitalidad**



untrustworthy (un trust' wur' thē) *adj.* someone you are not able to trust
*I do not tell **untrustworthy** people important things.*



protest (prō' test) *v.* to show that you do not agree with something
*We plan to **protest** the unfair law.*

➤ Cognate (Spanish) **protestar**



quarreled (kwōr' əld) *v.* said angry words to each other
*Koffi and his brother **quarreled** about cleaning the house.*



grief (grēf) *n.* very great sadness
*When the president died, the nation showed its **grief**.*



delicious (di lish' əs) *adj.* very good to taste
*The apples were **delicious**, so I ate two.*

➤ Cognate (Spanish) **delicioso(a)**



discovered (dis kuv' ərd) *v.* found, usually for the first time
*When Sofia climbed the tree, she **discovered** a bird's nest.*

➤ Cognate (Spanish) **descubrir**



For more practice, see page 254.



Aunty Misery

gratitude (grat' ə tōōd') *n.* a feeling of thankfulness



hospitality (hos' pə tal' ə tē) *n.* friendly and kind treatment of guests



To Sum Up

- Children steal from the old woman's pear tree.
- The old woman is kind to a traveler, and he grants her one wish.
- She wishes that anyone who climbs her pear tree would be stuck in the tree until she lets the person down.

This is a story about an old, a very old woman who lived alone in her little hut with no other company than a beautiful pear tree that grew at her door. She spent all her time taking care of this tree. The neighborhood children drove the old woman crazy by stealing her fruit. They would climb her tree, shake its delicate limbs, and run away with armloads of golden pears, yelling insults at *la Tia Miseria*,¹ Aunty Misery, as they called her.

10 One day, a traveler stopped at the old woman's hut and asked her for permission to spend the night under her roof. Aunty Misery saw that he had an honest face and bid the pilgrim come in. She fed him and made a bed for him in front of her hearth. In the morning the stranger told her that he would show his gratitude for her hospitality by granting her one wish.

"There is only one thing that I desire," said Aunty Misery.

"Ask, and it shall be yours," replied the stranger, who was a sorcerer in disguise.

20 "I wish that anyone who climbs up my pear tree should not be able to come back down until I permit it."

1. *La Tia Miseria* (lä tē' ə mē' ze rē' ə) means "Aunty Misery" in Spanish.

"Your wish is granted," said the stranger, touching the pear tree as he left Aunty Misery's house.

And so it happened that when the children came back to taunt² the old woman and to steal her fruit, she stood at her window watching them. Several of them **shimmied up** the trunk of the pear tree and immediately got stuck to it as if with glue. She let them cry and beg her for a long time before she gave the tree permission to let them go on the condition that they never again steal her fruit, or bother her. 30

Time passed and both Aunty Misery and her tree grew bent and gnarled³ with age. One day another traveler stopped at her door. This one looked untrustworthy to her, so before letting him into her home the old woman asked him what he was doing in her village. He answered her in a voice that was dry and hoarse, as if he had swallowed a desert: "I am Death, and I have come to take you with me."

Thinking fast Aunty Misery said, "All right, but before I go I would like to pluck some pears from my beloved tree to remember how much pleasure it brought me in this life. But I am a very old woman and cannot climb to the tallest branches where the best fruit is. Will you be so kind as to do it for me?" 40

With a heavy sigh like wind through a tomb, Señor⁴ Death climbed the pear tree. Immediately he became stuck to it as if with glue. And no matter how much he cursed and threatened, Aunty Misery would not allow the tree to release Death.

Many years passed and there were no deaths in the world. The people who make their living from death began 50

Shimmied up means "climbed quickly and easily."

untrustworthy (un trust' wur' thē)
adj. someone you are not able to trust



Comparing Literature

Conflict Death arrives to take the old woman. What type of conflict is this? Check one.

- ☐ internal
☐ external

To Sum Up

- Death comes to take the old woman.
- She tricks Death into climbing the pear tree.
- Death gets stuck in the tree, and no one dies while he is there.

2. To **taunt** means "to make fun of in a mean way."

3. Something that is **gnarled** is rough and twisted. For example, the branches of a tree.

4. **Señor** (sen yôr') means "Mister" in Spanish.

protest (prō' test) v. to show that you do not agree with something



Comprehension Check

Underline the deal that the old woman makes with Death.

Look for the words *because*, *old*, and *she* on this page. Then write a sentence using each of these words. Read your sentence to a partner.

To Sum Up

- Some people are angry because no one is dying.
- The old woman makes Death promise that if she lets him out of the tree, he will never come for her again.

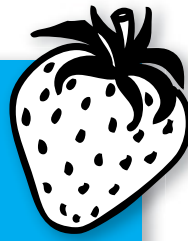
to protest loudly. The doctors claimed no one bothered to come in for examinations or treatments anymore, because they did not fear dying; the pharmacists' business suffered too because medicines are, like magic potions, bought to prevent or postpone the inevitable;⁵ priests and undertakers were unhappy with the situation also, for obvious reasons. There were also many old folks tired of life who wanted to pass on to the next world to rest from miseries of this one.

60 La Tia Miseria was blamed by these people for their troubles, of course. Not wishing to be unfair, the old woman made a deal with her prisoner, Death: if he promised not ever to come for her again, she would give him his freedom. He agreed. And that is why there are two things you can always count on running into in this world: Misery and Death: La miseria y la muerte.⁶

5. To **postpone the inevitable** is to put off until later what will happen no matter what.

6. **La miseria y la muerte** (lä mē' ze rē' ə ē lä mwer' tā) is Spanish for "misery and death."

Strawberries



Long ago, in the very first days of the world, there lived the first man and the first woman. They lived together as husband and wife, and they loved one another dearly. But one day, they quarreled. Although neither later could remember what the quarrel was about, the pain grew stronger with every word that was spoken, until finally, in anger and in grief, the woman left their home and began walking away—to the east, toward the rising sun.

The man sat alone in his house. But as time went by, he grew lonelier and lonelier. The anger left him, and all that remained was a terrible grief and despair,⁷ and he began to cry.

A spirit heard the man crying and took pity on him. The spirit said, “Man, why do you cry?”

The man said, “My wife has left me.”

The spirit said, “Why did your woman leave?”

The man just hung his head and said nothing.

The spirit asked, “You quarreled with her?”

And the man nodded. “Would you quarrel with her again?” asked the spirit.

The man said, “No.” He wanted only to live with his

quarreled (kwôr' əld) *v.* said angry words to each other



grief (grēf) *n.* very great sadness



Comparing Literature

Conflict The first woman and the first man argue. What type of conflict is this? Check one.

- ☐ internal
☐ external

To Sum Up

- The first man and the first woman are husband and wife.
- They have an argument.
- The woman leaves and walks away.

⁷ **Despair** is the loss of hope.



Comparing Literature

Conflict Underline the sentence that shows the internal conflict the woman feels.

Follow along as your teacher leads you in a shared reading.

To Sum Up

- The man follows his wife but cannot catch her.
- The spirit tries to get the woman's attention, but he cannot.
- The spirit makes a new kind of fruit.

wife as they had lived before—in peace, in happiness, and in love. “I have seen your woman,” the spirit said. “She is walking to the east toward the rising sun.”

The man followed his wife, but he could not overtake⁸ her. Everyone knows an angry woman walks fast.

30 Finally, the spirit said, “I’ll go ahead and see if I can make her slow her steps.” So the spirit found the woman walking, her footsteps fast and angry and her gaze fixed⁹ straight ahead. There was pain in her heart.

The spirit saw some huckleberry bushes growing along the trail, so with a wave of his hand, he made the bushes burst into bloom and ripen into fruit. But the woman’s gaze remained fixed. She looked neither to the right nor to the left, and she didn’t see the berries. Her footsteps didn’t slow.

40 Again, the spirit waved his hand, and one by one, all of the berries growing along the trail burst into bloom and ripened into fruit. But still, the woman’s gaze remained fixed. She saw nothing but her anger and pain, and her footsteps didn’t slow.

And again, the spirit waved his hand, and, one by one, the trees of the forest—the peach, the pear, the apple, the wild cherry—burst into bloom and ripened into fruit. But still, the woman’s eyes remained fixed, and even still, she saw nothing but her anger and pain. And her footsteps didn’t slow.

50 Then finally, the spirit thought, “I will create an entirely new fruit—one that grows very, very close to the ground so the woman must forget her anger and bend her head for a moment.” So the spirit waved his hand, and a thick green

8. To **overtake** means “to catch up with and then pass.”

9. **Fixed** means “not moving or changing.”

carpet began to grow along the trail. Then the carpet became starred with tiny white flowers, and each flower gradually ripened into a berry that was the color and shape of the human heart.

As the woman walked, she crushed the tiny berries, and the delicious aroma¹⁰ came up through her nose. She stopped and looked down, and she saw the berries. She picked one and ate it, and she discovered its taste was as sweet as love itself. So she began walking slowly, picking berries as she went, and as she leaned down to pick a berry, she saw her husband coming behind her.

The anger had gone from her heart, and all that remained was the love she had always known. So she stopped for him, and together, they picked and ate the berries. Finally, they returned to their home, where they lived out their days in peace, happiness, and love.

60

delicious (di lish' əs) *adj.* very good to taste



discovered (dis kuv' ərd) *v.* found, usually for the first time



10. An **aroma** is a smell or odor.

REFLECT

Compare and Contrast

Think about the conflicts in "Aunty Misery" and "Strawberries." How are the conflicts similar? How are they different?



Talk about your answer with a partner. If you do not understand the question or are unsure about your answer, ask your partner for help. Answer any questions your partner asks.

To Sum Up

- The woman eats the new fruit and discovers it is delicious.
- The woman's husband catches up to her.
- The woman is not angry anymore and goes home.



Comprehension Check

Underline the reason strawberries are called the “berries of love.”

70

And that’s how the world’s very first strawberries brought peace between men and women in the world and why to this day they are called the berries of love.

To Sum Up

- Strawberries are called the berries of love.

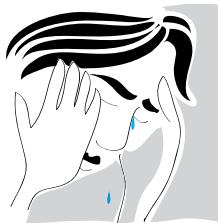
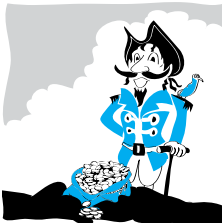
Vocabulary Check

A. Match the words to the correct pictures.

1. **grief**

2. **hospitality**

3. **discovered**



B. Check the sentence that is the best example of the vocabulary word.

4. **untrustworthy**

- ☐ He will not give a job to an **untrustworthy** person.
- ☐ I have two **untrustworthy** reasons for buying the shirt.

5. **protest**

- ☐ She helps **protest** the environment by recycling cans.
- ☐ I will **protest** if the school makes lunchtime shorter.

6. **delicious**

- ☐ He takes vitamin pills because they are **delicious**.
- ☐ We buy **delicious** fruit at the market.

C. Answer the following questions.

7. In "Aunty Misery," how did the first stranger show Aunty Misery **gratitude**?

8. In "Strawberries," how did the first man and the first woman feel when they **quarreled**?



Comprehension Check

A. What did the minor characters do in “Aunty Misery” and “Strawberries”? Complete the sentences in the chart.

Aunty Misery	Strawberries
The first stranger helped Aunty Misery when he _____	The spirit helped the first man when he _____
_____	_____
_____	_____

B. Think about the conflicts in the two stories. Then complete the sentence below.

- The old lady in “Aunty Misery” had external conflicts with _____ and _____.
- The woman in “Strawberries” had an external conflict with _____ and an internal conflict with _____.

C. Think about the story. Then check the correct answer for each question.

3. Which statement best describes what you learned about the old woman in “Aunty Misery”?

- ☐ She is friendly and kind.
- ☐ She has conflicts with many people.
- ☐ She has conflicts within herself.

4. Which statement best describes what you learned about the first woman in “Strawberries”?

- ☐ She is a cheerful person.
- ☐ She always argues with her husband.
- ☐ Her argument with her husband makes her unhappy.



7.10 Analyze, make inferences and draw conclusions about expository text and provide evidence from text to support understanding.

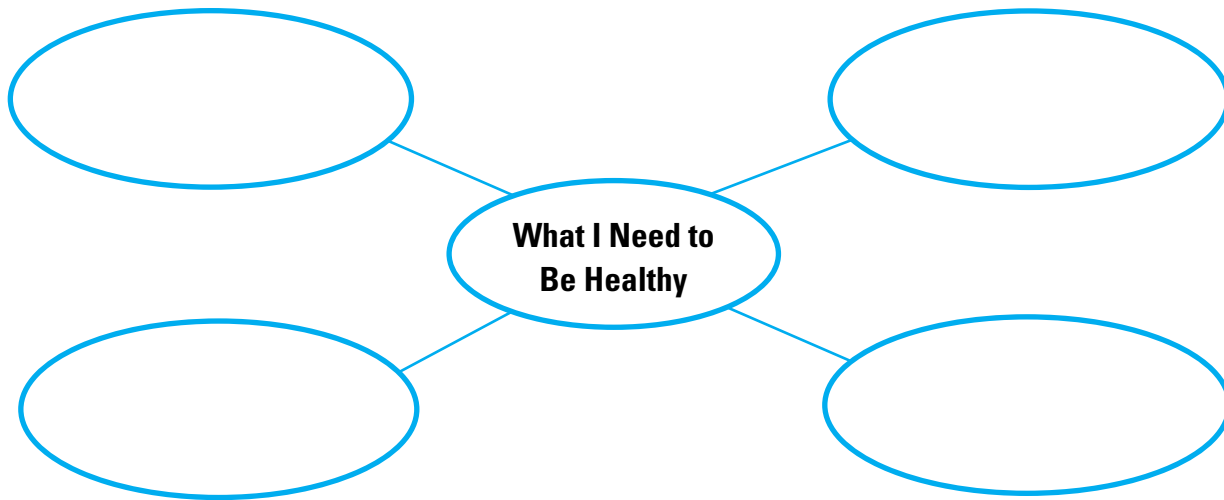
TIME The Giggle Prescription

Laughter is the best medicine.

by Tracy Eberhart and
Robert A. Barnett

Connect to the Magazine Article

What **do you need to be healthy**? Is it **healthy foods, exercise**, or something else? Complete the web.



Reading Strategy Preview the Article

When you **preview the article** you look at it quickly before you read. It helps you figure out what the article is about before you start reading.

- Skim the article to look at the title and subtitle.
- Scan the article to find a subhead that separates the article.

Evaluate Evidence

A magazine article has a main idea. The writer includes facts as evidence to support that main idea. As you read, ask yourself:

- what is the main idea?
- Is the evidence biased, or based on the author's opinion? What facts does the writer use to support the main idea?
- Does the evidence support the main idea?

Talk with a partner about the pictures. Discuss how the pictures help you learn the words.

Content Vocabulary

healthy (hel' thē) *adj.* in good health; not sick
*A good way to stay **healthy** is to get enough sleep.*



aerobic (ā rō' bik) *adj.* something that uses and increases the oxygen in your body
*Running is one kind of **aerobic** exercise.*

► Cognate (Spanish)
aeróbico(a)



disease (di zēz') *n.* sickness
*The flu is a common **disease**.*



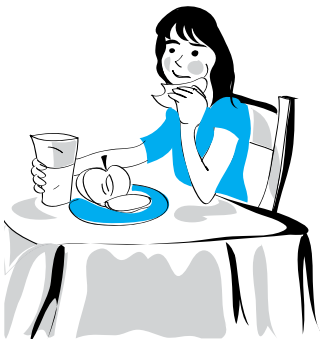
cholesterol (kə les' tə rōl) *n.* a soft, waxy substance in blood and cells of the body
*Fatty foods with **cholesterol** can make you sick.*

► Cognate (Spanish)
colesterol



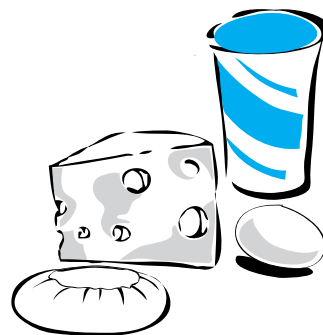
hormone (hōr' mōn) *n.* a chemical that your body makes to help your organs work correctly
*Your body makes a **hormone** that helps you get energy from food.*

► Cognate (Spanish)
hormona



proteins (pro' tēnz) *n.* substances in food that help your body grow
*You can get **proteins** from eggs and cheese.*

► Cognate (Spanish)
proteínas



infection (in fek' shən) *n.* sickness caused by harmful germs
*Marisol took medicine to cure her **infection**.*

► Cognate (Spanish)
infección



contagious (kən tā' jəs) *adj.* passes easily from one person to another
*A cold is often **contagious**.*

► Cognate (Spanish)
contagioso(a)



The Giggle Prescription

Laughter is the best medicine.

healthy (hel' thē) *adj.* in good health, not sick



aerobic (ā ro' bik) *adj.* something that uses or increases the oxygen in your body



Comprehension Check

How does laughing help both your mind and your body?

To Sum Up

- Laughter is good for the mind.
- Laughter is good for the body.

Go ahead, grin. Or better yet, laugh out loud. Laughter is an important part of a healthy life, according to Lee Berk, assistant professor of family medicine at the University of California. "Just thinking about a silly video you are going to watch can reduce feelings of tension, anger, and sadness," says Berk.

Berk and other researchers have done studies to confirm that laughing spells keep your body and mind healthy. In fact, Berk says, "Laughter is an instant vacation."

10



heart

Laughing for a few seconds may give you the same workout as a minute of aerobic exercise by increasing the activity of the heart and stimulating circulation.¹ A good case of the giggles massages not only the heart but also the lungs, muscles, and digestive system. This increased physical activity, coupled with the feel-good mental benefits of having a good laugh, may have lifesaving effects.

20 According to studies done by doctors at the University of Maryland Medical Center in Baltimore, people with heart disease were 40% less likely to laugh in a variety of situations compared with people of the same age without

1. **Stimulating circulation** means "helping blood move through the body."

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____.
2. One word that I didn't know on this page is _____.
It means _____.
3. One thing I read on this page that I already knew is _____
_____.
4. One thing I learned on this page that I didn't know is _____
_____.
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

disease (di zēz') *n.* sickness**cholesterol** (kə les' tə rōl) *n.* a soft, waxy substance found in blood and cells of the body**hormone** (hōr' mōn) *n.* a chemical that your body makes to help your organs work correctly**proteins** (prō' tēnz) *n.* substances in food that help your body grow**infection** (in fek' shən) *n.* sickness caused by harmful germs

To Sum Up

- Laughter helps the heart.
- Laughter helps the immune system.
- Laughter helps sick people feel better.

heart disease. This may mean, researchers say, that laughing can have something to do with helping to keep your heart healthy. Doctors are not sure exactly how laughter helps prevent heart disease, but they do know that mental stress causes physical changes that damage the lining of blood vessels, which can cause them to swell. At these sites of swelling, fat and cholesterol often build up, which can cause heart attacks. And because laughter can reduce mental stress, it may actually protect you against a heart attack!

Laughter prevents disease and eases pain

Part of laughter's benefit is its positive effect on the immune system, which is the system that helps the body fight disease. Laughter helps your body stop the release of a hormone that weakens the immune system. Laughter also boosts your body's production of certain cells and proteins that fight infection and disease.

Hospitals and nursing facilities have learned to utilize² another of laughter's great benefits. Doctors have learned that, if a patient is in pain, a good laugh can help. Fits of laughter boost chemicals in the brain that control pain. Your ability to withstand pain is raised during laughter and for a short time after you laugh. For this reason, many hospitals use laughter programs, including clowns and other performing artists, as part of their patients' treatment.

But maybe kids already know that laughing makes them feel good. Studies show that young people laugh many more times a day than older people. Just try to keep your ability to laugh as you get older. And remember to be silly. It's good for you!

2. To **utilize** means "to use."

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____.
2. One word that I didn't know on this page is _____.
It means _____.
3. One thing I read on this page that I already knew is _____
_____.
4. One thing I learned on this page that I didn't know is _____
_____.
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned



Comprehension Check

Vocabulary Reread the boxed text. Underline the context clue that tells you the meaning of the word humor?

contagious (kən tā' jəs) *adj.*
passes easily from one person to another



60

For a long and healthful life, eat right, get plenty of sleep, and laugh as often as you can. Don't just wait for funny things to happen. Plan for humor in your life.

- Watch funny movies (with other people if possible).
Laughing is contagious.
- Create a humor journal. Record some of the funny things that happen to you. When you talk about your day with family or friends, find the humorous moments in it.
- Observe young children. They do and say a lot of funny things.
- Collect funny cartoons. Post some around your room.
- Read joke books or funny stories.
- Visit a zoo and watch the monkeys.
- Spend time with people who have a good sense of humor.
- Play charades, using only funny titles.



Comprehension Check

What is one way the article says you can include laughter in your life?

To Sum Up

- To live a long life, you should eat good food.
- You should also do things that make you laugh.

REFLECT

Evaluate Evidence

What is the main idea of this article? Find a fact or other evidence that supports the main idea. Is the evidence strong or weak? Is the evidence biased? Explain your answer.

PARTNERS



Talk about your answer with your partner. If you do not understand the question or are unsure about your answer, ask your partner for help. Answer any questions your partner asks.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____.
2. One word that I didn't know on this page is _____.
It means _____.
3. One thing I read on this page that I already knew is _____
_____.
4. One thing I learned on this page that I didn't know is _____
_____.
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

Comprehension Check

- A.** Think about the main idea of this article. Use what you learned to write your own title for the article. Draw a picture to go with your title.



- B.** List evidence the writers use to support the main idea. Then answer the question.

1. Evidence: _____
2. Evidence: _____
3. Evidence: _____
4. How does the evidence support the main idea? _____

- C.** Think about the suggestions the writers make on page 166.

List three of the suggestions below. Then answer the question.

5. _____
6. _____
7. _____
8. Are these good suggestions? Why or why not? _____



7.4 Understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support understanding.



Miracles

by Walt Whitman



Connect to the Poem

What do you like most about life? The speaker in the poem "Miracles" describes small things in life that he likes, such as trees and animals. List three small things in your life that you like. Why are they important to you? Discuss it with a partner.

What do you like most in life?	Why?

Literary Element Alliteration and Repetition

Alliteration is when an author repeats the same sounds, usually at the beginnings of words. For example, alliteration with the *s* sound from "Miracles" is:

"Every square yard of the surface of the earth is spread
with the same..."

Repetition is when the same words appear many times in a story or poem. For example, a writer might use the word *sun* many times to show that the sun is important.

Alliteration and repetition affect the way a poem sounds when you read it out loud. They also help show the importance of certain words and ideas.

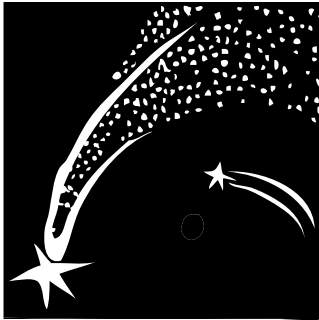
As you read "Miracles," ask yourself,

- what sounds and words are repeated?
- what does this tell me?

Talk with a partner about the pictures. Discuss how the pictures help you learn the words.

Content Vocabulary

miracles (mir' ə kəlz) *n.*
amazing things or events
*Some people believe in **miracles** as part of their religion.*



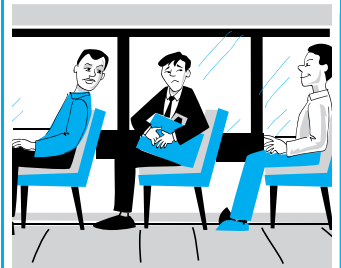
dart (därt) *v.* to move suddenly
*Squirrels **dart** across the yard every morning.*



wade (wād) *v.* to walk through water
*Juan wanted to **wade** into the stream to cool his feet.*



strangers (strān' jərz) *n.*
people you do not know
*The people I do not know are **strangers** to me.*



interior (in tēr' ē ə) *n.* the inside of something
*The **interior** of the house was empty.*
► Cognate (Spanish)
interior



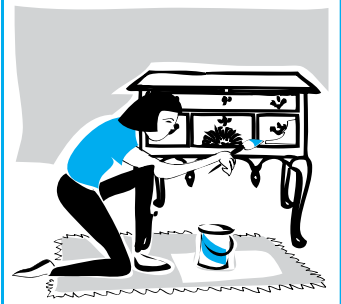
swarms (swormz) *v.* moves with the movement of many people or animals
*The yard **swarms** with mosquitoes at night.*



continual (kən tin' ū əl) *adj.*
non-stop
*They listened to the **continual** song of the bird.*
► Cognate (Spanish)
continuo(a)



surface (sur' fis) *n.* the top or outside of something
*I painted the **surface** of the dresser.*





Miracles

Background Information

Walt Whitman describes the world around him. One place he writes about is Manhattan, a neighborhood in New York City. He moved there when he was twenty-two years old.



Literary Element

Alliteration Reread the first line of the poem. Underline the examples of alliteration that you find.

To Sum Up

- The speaker loves simple things.
- The speaker loves things like birds and dinner.

Why, who makes much of a miracle?

As to me I know of nothing else but miracles,

Whether I walk the streets of Manhattan,

Or dart my sight over the roofs of houses toward the sky,

05 Or wade with naked feet along the beach just in the edge of the water,

Or stand under trees in the woods,

Or talk by day with any one I love . . .

Or sit at table at dinner with the rest,

Or look at strangers opposite me riding in the car.

10 Or watch honey-bees busy around the hive of a summer forenoon,¹

Or animals feeding in the fields,

Or birds, or the wonderfulness of the sundown, or of stars shining so quiet and bright,

Or the exquisite² delicate thin curve of the new moon in spring;

These with the rest, one and all, are to me miracles,

15 The whole referring, yet each distinct and in its place.

1. **Forenoon** means "morning."

2. Something that is **exquisite** is beautiful and almost perfect.

To me every hour of the light and dark is a miracle,
Every cubic inch of space is a miracle,
Every square yard of the surface of the earth is spread
with the same,
Every foot of the interior swarms with the same.

To me the sea is a continual miracle,
The fishes that swim—the rocks—the motion of the
waves—the ships with men in them,
What stranger miracles are there?

20

**Comprehension Check**

What is the theme of
“Miracles”?

Look for the words *every*,
light, and *with* on this page.
Then write a sentence using
each of these words. Read
your sentence to a partner.

To Sum Up

- The speaker thinks all things are miracles.



Vocabulary Check

A/B. Circle the picture that best answers the question.

1. Which picture shows something that is **continual**?

2. Which picture is an example of **wade**?

3. Which picture shows **strangers**?



C. Read the words at the left. Think about the meaning of each word in "Miracles." Then answer each question.

4. **swarms** If a barn swarms with mice, are there a few mice or many? _____

5. **miracles** Would the speaker think that children are miracles? _____

Comprehension Check

A/B. Think about the poem. Then answer the questions.

What does the speaker say are miracles? List three examples.

C. Look for an example of alliteration or repetition in the poem. Write it below. Then explain why the author uses it.



7.4 Understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support understanding.

7.8 Determine the figurative meaning of phrases and analyze how an author's use of language creates imagery, appeals to the senses, and suggests mood.

Annabel Lee

by Edgar Allan Poe



Connect to the Poem

What do you do when you have a problem? You might tell a friend about it. You might write about it in a journal.

The author of “Annabel Lee” wrote the poem to help him with a problem. What kind of writing helps you with problems? Make a list of the kinds of writing that might help people with problems.

Types of Writing for Difficult Times

- | | |
|----------|----------|
| 1. _____ | 4. _____ |
| 2. _____ | 5. _____ |
| 3. _____ | |

Literary Element Rhythm and Meter

A poem is like a song. They both have rhythm. In poetry, **rhythm** is the pattern of beats made by stressed and unstressed syllables. A stressed syllable has a stronger beat than an unstressed syllable. In the word *potato*, only the second syllable is stressed: po-ta-to. Some poems have a repeated rhythm. A repeated rhythm is called a **meter**.

Reading Strategy Interpret Imagery

Imagery is how words create pictures in your mind. These words and phrases help you “see” what is written. Most imagery appeals to one of the five senses: sight, hearing, touch, taste, or smell.

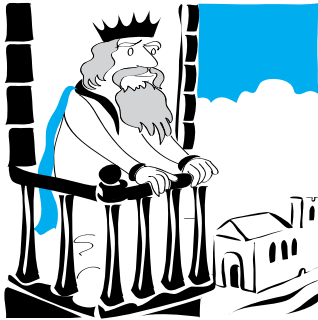
When you **interpret imagery**, you decide what the images in a poem mean. To interpret imagery, think about

- which of your senses the image connects to.
- what the poet is trying to say.
- what you already know.

Talk with a partner about the pictures. Discuss how the pictures help you learn the words.

Content Vocabulary

kingdom (king' dăm) *n.* the place where a king rules
*The king looked out over his **kingdom**.*



maiden (mād' ən) *n.* an unmarried girl or woman
*The **maiden** lived with her father and mother.*



chilling (chil' ing) *v.* making very cold
*Mai felt the cold wind **chilling** her fingers.*



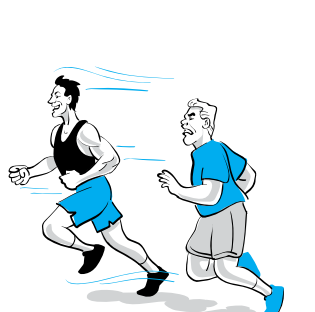
kinsmen (kinz' mən) *n.* a person's relatives or family
*Kareem invited his **kinsmen** to his wedding.*



bore (bôr) *v.* carried
*The sea **bore** the raft away from the beach.*



envying (en' vē ing) *v.* wanting what someone else has
*Juan is **envying** Oscar. Oscar is a faster runner.*
► Cognate (Spanish) **envidiar**



beams (bēmz) *v.* shines
*The sun **beams** down on the desert.*



tomb (tōom) *n.* a place where someone is buried
*The president died. Many people visited his **tomb**.*
► Cognate (Spanish) **tumba**



Annabel Lee



Literary Element

Rhythm and Meter Underline three words that rhyme with one another.

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;—
5 And this maiden she lived with no other thought
Than to love and be loved by me.

She was a child and *I* was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
10 I and my Annabel Lee—
With a love that the wingéd seraphs¹ of Heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
15 A wind blew out of a cloud by night
Chilling my Annabel Lee;
So that her high-born kinsmen came
And bore her away from me,
To shut her up in a sepulchre²
20 In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me:—
Yes! that was the reason (as all men know,
In this kingdom by the sea)



sepulchre

To Sum Up

- The speaker of the poem loves a girl named Annabel Lee.

1. **Seraphs** are angels.
2. A **sepulchre** is a tomb or burial place.

That the wind came out of the cloud, chilling
And killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in Heaven above,
Nor the demons down under the sea,
Can ever dissever³ my soul from the soul
Of the beautiful Annabel Lee:—

For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I see the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling, my darling, my life and my bride,
In her sepulchre there by the sea—
In her tomb by the side of the sea.

3. To **dissever** is to split apart.

REFLECT

Interpret Imagery

List two images the writer makes you see with his words.



Talk about your answer with a partner.

25



Comprehension Check

Underline the line or lines on this page that tell how Annabel Lee died.

30

35

40

To Sum Up

- Annabel Lee dies.
- The speaker of the poem still loves Annabel Lee.
- He sleeps next to her grave.

Annabel Lee

Vocabulary Check

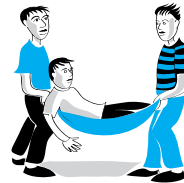
A/B. Write the correct vocabulary word below the picture.

bore

chilling

kingdom

maiden



1. _____ 2. _____ 3. _____ 4. _____

C. Reread how the word is used in “Annabel Lee.” Check the correct meaning.

5. **beams**

- ☐ frowns
☐ shines
☐ clouds

6. **envying**

- ☐ wanting
☐ stealing
☐ waiting

7. **tomb**

- ☐ yard
☐ house
☐ grave

8. **kinsmen**

- ☐ friends
☐ family
☐ enemies

Comprehension Check

A/B. Complete the sentences below.

1. Annabel Lee lived in _____.
2. Annabel Lee died because _____.
3. The speaker of the poem sleeps _____.

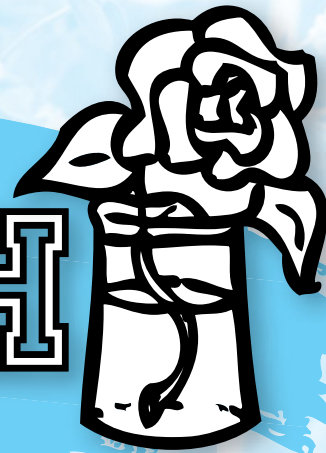
C. Think about the rhythm, meter, and imagery in this poem. Then complete the sentences.

4. The image of “a kingdom by the sea” makes me think of _____.
5. The line “A wind blew out of a cloud by night” appeals to my senses. It appeals to my sense of sight and my senses of _____.

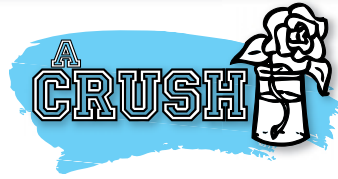


7.6 Understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support understanding.

A CRUSH



by Cynthia Rylant



Connect to the Short Story

Think about a friend. How did you meet that friend? Below, explain where you and your friend met, and what you or your friend did to get to know one another.

	I make friends by _____
	I met my friend _____ at _____
	To get to know each other, we _____

Literary Element **Symbol**

A **symbol** is one thing that represents something else.

A symbol can be one of the following:

- an object ➤ a place
- a person ➤ an experience

For example, a dove is often a symbol for peace. Authors use symbols to give their stories more meaning. Symbols can also show a story's theme, or message about life.

As you read, look for words, images, and actions that stand for something else. Ask yourself why these are important in the story.

Reading Strategy **Draw Conclusions About Characters**

Authors give details about what characters say, do, and think. You can use these details to **draw conclusions** about the characters. When you draw conclusions about characters, you make general statements about them based on the details you read. This can help you understand the main idea or message of the story.

As you read, ask yourself

- what does the author suggest about the character?
- how does this help me understand the story?

Selection Vocabulary Practice saying the words with a partner.

excess (ek' ses) *adj.* more than is needed
*Julia gives the **excess** candy to her brother.*

➤ Cognate (Spanish) **exceso**

speculation (spek' yə la' shən) *n.* an opinion or conclusion made by guessing
*There was **speculation** about who would win the game.*

➤ Cognate (Spanish) **especulación**

improbable (im prob' ə bəl) *adj.* not likely
*Rain is **improbable** in the desert.*

➤ Cognate (Spanish) **improbable**

illuminated (i loo' mə nāt' id) *adj.* made bright
*The light **illuminated** the house.*

➤ Cognate (Spanish) **iluminado(a)**

discreetly (dis krēt' lē) *adv.* in a way that shows good judgment
*Katya **discreetly** leaves the movie theater. She is very quiet.*

➤ Cognate (Spanish) **discretamente**

Content Vocabulary

aroma (ə ro' mə) *n.* scent or odor

*The **aroma** of dinner makes me hungry.*

➤ Cognate (Spanish) **aroma**



coax (kōks) *v.* to convince; to urge

*We had to **coax** our frightened dog into the car.*



package (pak' ij) *n.* a box or bundle that contains something

*I open the **package** of crackers.*



cherished (cher' isht) *v.* felt or showed a love for something or someone
*I **cherished** the picture my grandfather painted. He was special to me.*



photographs (fo' tə grafs') *n.* pictures taken with a camera

*I placed the **photographs** in a photo album.*

➤ Cognate (Spanish) **fotografías**



garden (gärd' ən) *n.* land that a person uses to grow plants

*He grows vegetables in the **garden**.*

➤ Cognate (Spanish) **jardín**



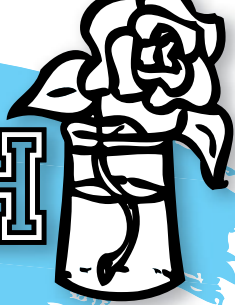
bouquet (bō ka') *n.* flowers picked and put together
*The **bouquet** of flowers is beautiful.*



wither (with' ər) *v.* to dry up and die
*The plants **wither** when it does not rain.*



A CRUSH



aroma (ə rō' mə) *n.* scent or odor



Had a crush means "was romantically interested in someone."

When the windows of Stan's Hardware started filling up with flowers, everyone in town knew something had happened. **Excess** flowers usually mean death, but since these were all real flowers bearing the aroma of nature instead of floral preservative,¹ and since they stood bunched in clear mason jars² instead of impaled on styrofoam³ crosses, everyone knew nobody had died. So they all figured somebody **had a crush** and kept quiet.

There wasn't really a Stan of Stan's Hardware. Dick Wilcox was the owner, and since he'd never liked his own name, he gave his store half the name of his childhood hero, Stan Laurel in the movies. Dick had been married for twenty-seven years. Once, his wife Helen had dropped a German chocolate cake on his head at a Lion's Club dance, so Dick and Helen were not likely candidates for the honest expression of the flowers in those clear mason jars lining the windows of Stan's Hardware, and **speculation** had to move on to Dolores.

Dolores was the assistant manager at Stan's and had worked there for twenty years, since high school. She knew the store like a mother knows her baby, so Dick—who had

To Sum Up

- Dick Wilcox owns a store called Stan's Hardware.
- There are many flowers in the windows of the store.
- Dolores works at the store.

Vocabulary

excess (ek' ses) *adj.* more than is needed

speculation (spek' yə lā' shən) *n.* an opinion or conclusion made by guessing

1. **Floral preservative** is a chemical that helps flowers look fresh.

2. **Mason jars** are glass jars with lids that do not let air in.

3. **Styrofoam** is a light packing material used to keep objects from breaking.

trouble keeping up with things like prices and new brands of drywall compound⁴—tried to keep himself busy in the back and give Dolores the **run of the floor**. This worked fine because the carpenters and plumbers and painters in town trusted Dolores and **took her advice to heart**. They also liked her tattoo.

Dolores was the only woman in town with a tattoo. On the days she went sleeveless, one could see it on the taut brown skin of her upper arm: “Howl at the Moon.” The picture was of a baying coyote which must have been a dark gray in its early days but which had faded to the color of the spackling paste⁵ Dolores stocked in the third aisle.

Nobody had gotten out of Dolores the true story behind the tattoo.⁶ Some of the men who came in liked to show off their own, and they’d roll up their sleeves or pull open their shirts, exhibiting bald eagles and rattlesnakes, and they’d try to **coax** out of Dolores the history of her coyote. All of the men had gotten their tattoos when they were in the service, drunk on weekend leave and full of the spitfire of young soldiers.⁷ Dolores had never been in the service and she’d never seen weekend leave and there wasn’t a tattoo parlor anywhere near. They couldn’t figure why or where any half-sober woman would have a howling coyote ground into the soft skin of her upper arm. But Dolores wasn’t telling.

That the flowers in Stan’s front window had anything to do with Dolores seemed completely **improbable**. As far as anyone knew, Dolores had never been in love nor had anyone ever been in love with her. Some believed it was

Vocabulary

improbable (im prob’ə bəl) *adj.* not likely

4. **Drywall compound** is a type of board used for the inside walls of houses and other buildings.

5. **Spackling paste** is used to fill holes or cracks in walls before you paint.

6. A **tattoo** is a mark or figure drawn on someone’s skin with ink. The tattoo cannot be erased easily.

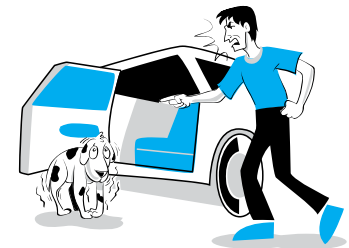
7. **On weekend leave** refers to soldiers who leave their base on the weekends.

The spitfire of young soldiers refers to soldiers who are always ready to fight.

A person with the **run of the floor** can do what he or she wants.

Took her advice to heart means “believed her advice to be good.”

coax (kōks) *v.* to convince; to urge



To Sum Up

- Dolores is good at her work.
- Dolores has a tattoo of a coyote.
- Everyone wants to know about the tattoo.



Comprehension Check

Reread the boxed text at the top of the page. Underline the words that tell why the women in town think no one loves Dolores.

package (pak' ij) *n.* a box or bundle that contains something



Fix herself up means "make herself pretty."

Work with a partner to use this expression in a sentence.

To Sum Up

- Some people think that Dolores is too much like a man.
- Other people think Dolores does not want love because she does not wear makeup or nice clothes.
- A man loves Dolores. He gives her flowers.

50 the tattoo, of course, or the fine dark hair coating Dolores's upper lip which kept suitors away. Some felt it was because Dolores was just more of a man than most of the men in town, and fellows couldn't figure out how to court someone who knew more about the carburetor of a car or the back side of a washing machine than they did. Others thought Dolores simply didn't want love. This was a popular theory among the women in town who sold Avon and Mary Kay⁸ cosmetics. Whenever one of them ran into the hardware for a package of light bulbs or some batteries, she would

60 mentally pluck every one of the black hairs above Dolores's lip. Then she'd wash that grease out of Dolores's hair, give her a good blunt cut, dress her in a decent silk-blend blouse with a nice Liz Claiborne skirt from the Sports line, and, finally, tone down that swarthy, longshoreman⁹ look of Dolores's with a concealing beige foundation, some frosted peach lipstick, and a good gray liner for the eyes.

Dolores simply didn't want love, the Avon lady would think as she walked back to her car carrying her little bag of batteries. If she did, she'd **fix herself up**.

70



marigolds

The man who was in love with Dolores and who brought her zinnias and cornflowers and nasturtiums and marigolds and asters and four-o'clocks in clear mason jars did not know any of this. He did not know that men showed Dolores their tattoos. He did not know that Dolores understood how to use and to sell a belt sander. He did not know that Dolores needed some concealing beige foundation so

8. **Avon** and **Mary Kay** are two brands of makeup.

9. A **swarthy longshoreman** is a dark or sunburned person who works near water.

she could get someone to love her. The man who brought flowers to Dolores on Wednesdays when the hardware opened its doors at 7:00 A.M. didn't care who Dolores had ever been or what anyone had ever thought of her. He loved her and he wanted to bring her flowers.

Ernie had lived in this town all of his life and had never before met Dolores. He was thirty-three years old, and for thirty-one of those years he had lived at home with his mother in a small, dark house on the edge of town near Beckwith's Orchards. Ernie had been a beautiful baby, with a shock of shining black hair and large blue eyes and a round, wise face. But as he had grown, **it had become clearer and clearer** that though he was indeed a perfectly beautiful child, his mind had not developed with the same perfection. Ernie would not be able to speak in sentences until he was six years old. He would not be able to count the apples in a bowl until he was eight. By the time he was ten, he could sing a simple song. At age twelve, he

80



Literary Element

Symbol What do the flowers symbolize in the story?

- ☐ a beautiful child
☐ love
☐ a dark house

90

It had become clearer and clearer means that something became easier to see or understand.

REFLECT

Draw Conclusions About Characters

Write a detail about Dolores from the story. Then write what this detail tells you about the type of person she is.



Talk about your answer with a partner.

To Sum Up

- The man who loves Dolores does not care what people think.
- Ernie is thirty-three years old. He lived with his mother for thirty-one years.
- Ernie learns very slowly.

Background Information

Burpee is the world's largest mail-order seed company.

cherished (cher' isht) *v.* felt or showed a love for something or someone



photographs (fō' tə grafs') *n.* pictures taken with a camera



To Sum Up

- Ernie stays inside the house with his mother.
- A woman leaves a package of flower seeds at his house by mistake.
- Ernie cherishes the seed packages. He likes the photographs of flowers on them.

understood what a joke was. And when he was twenty, something he saw on television made him cry.

Ernie's mother kept him in the house with her because it was easier, so Ernie knew nothing of the world except this house. They lived, the two of them, in tiny dark rooms always **illuminated** by the glow of a television set, Ernie's bags of Oreos and Nutter Butters¹⁰ littering the floor, his baseball cards scattered across the sofa, his heavy winter coat thrown over the arm of a chair so he could wear it whenever he wanted, and his box of Burpee seed packages sitting in the middle of the kitchen table.

These Ernie cherished. The seeds had been delivered to his home by mistake. One day a woman wearing a brown uniform had pulled up in a brown truck, walked quickly to the front porch of Ernie's house, set a box down, and with a couple of toots of her horn, driven off again. Ernie had watched her through the curtains, and when she was gone, had ventured¹¹ onto the porch and shyly, cautiously, picked up the box. His mother checked it when he carried it inside. The box didn't have their name on it but the brown truck was gone, so whatever was in the box was theirs to keep. Ernie pulled off the heavy tape, his fingers trembling, and found inside the box more little packages of seeds than he could count. He lifted them out, one by one, and examined the beautiful photographs of flowers on each. His mother was not interested, had returned to the television, but Ernie sat down at the kitchen table and quietly looked at each package for a long time, his fingers

Vocabulary

illuminated (i lōō' mə nāt' id) *adj.* made bright

10. Oreos and **Nutter Butters** are two types of cookies.

11. If you **ventured** somewhere, you went somewhere that was risky or dangerous.

running across the slick paper and outlining the shapes of zinnias and cornflowers and nasturtiums and marigolds and asters and four-o'clocks, his eyes drawing up their colors.

Two months later Ernie's mother died. A neighbor found her at the mailbox beside the road. People from the county courthouse came out to get Ernie, and as they **ushered** him from the home he would never see again, he picked up the box of seed packages from his kitchen table and passed through the doorway.

Eventually Ernie was moved to a large white house near the main street of town. This house was called a group home, because in it lived a group of people who, like Ernie, could not live on their own. There were six of them. Each had his own room. When Ernie was shown the room that would be his, he put the box of Burpee seeds—which he had kept with him since his mother's death—on the little table beside the bed and then he sat down on the bed and cried.

Ernie cried every day for nearly a month. And then he stopped. He dried his tears and he learned how to bake refrigerator biscuits and how to dust mop and what to do if the indoor plants looked brown.

Ernie loved watering the indoor plants and it was this pleasure which finally drew him outside. One of the young men who worked at the group home—a college student named Jack—grew a large garden in the back of the house. It was full of tomato vines and the large yellow blossoms of healthy squash. During his first summer at the house, Ernie would stand at the kitchen window, watching Jack and

130

Ushered means "led the way out of."



Literary Element

Symbol Ernie takes the box of seed packages from his house after his mother dies. What do they symbolize?

140

150

garden (gärd' ən) *n.* land that a person uses to grow plants



To Sum Up

- Ernie's mother dies. He moves to a group home.
- Ernie takes his seeds with him.
- Ernie is sad until he starts to learn new things. He likes to water the plants.



Comprehension Check

Reread the boxed text.
Underline why Ernie panicked.

160 sometimes a resident of the home move among the vegetables. Ernie was curious, but too afraid to go into the garden.

Then one day when Ernie was watching through the window, he noticed that Jack was ripping open several slick little packages and emptying them into the ground. Ernie panicked¹² and ran to his room. But the box of Burpee seeds was still there on his table, untouched. He grabbed it, slid it under his bed, then went back through the house and out into the garden as if he had done this every day of his life.

170 He stood beside Jack, watching him empty seed packages into the soft black soil, and as the packages were emptied, Ernie asked for them, holding out his hand, his eyes on the photographs of red radishes and purple eggplant. Jack handed the empty packages over with a smile and with that gesture became Ernie's first friend.

180 Jack tried to explain to Ernie that the seeds would grow into vegetables but Ernie could not believe this until he saw it come true. And when it did, he looked all the more intently¹³ at the packages of zinnias and cornflowers and the rest hidden beneath his bed. He thought more deeply about them but he could not carry them to the garden. He could not let the garden have his seeds.

That was the first year in the large white house.

The second year, Ernie saw Dolores, and after that he thought of nothing else but her and of the photographs of flowers beneath his bed.

Jack had decided to take Ernie downtown for breakfast

To Sum Up

- Jack becomes Ernie's first friend.
- Jack shows Ernie how vegetables grow from seeds.
- Ernie does not want to use his seeds in the garden.

12. **Panicked** means "suddenly felt afraid."

13. You look **intently** at an object when you look at it very closely and for a long time

every Wednesday morning to **ease** him into the world outside that of the group home. They left very early, at 5:45 A.M., so there would be few people and almost no traffic to frighten Ernie and make him beg for his room. Jack and Ernie drove to the Big Boy restaurant which sat across the street from Stan's Hardware. There they ate eggs and bacon and French toast among those whose work demanded **rising before the sun**: bus drivers, policemen, nurses, mill workers. Their first time in the Big Boy, Ernie was too nervous to eat. The second time, he could eat but he couldn't look up. The third time, he not only ate everything on his plate, but he lifted his head and he looked out the window of the Big Boy restaurant toward Stan's Hardware across the street. There he saw a dark-haired woman in jeans and a black T-shirt unlocking the front door of the building, and that was the moment Ernie started loving Dolores and thinking about giving up his seeds to the soft black soil of Jack's garden.

190

200

Ease means "to move through slowly and carefully."

Rising before the sun means "waking up before dawn."

REFLECT

Draw Conclusions About Characters

Ernie thinks about putting his seeds in Jack's garden after he sees Dolores. What does this tell you about how Ernie is changing? Explain what this tells you about the story's main idea.



Talk about your answer with a partner.

To Sum Up

- Jack takes Ernie out for breakfast.
- Ernie sees Dolores.
- Ernie loves Dolores and thinks about planting his flower seeds.

When love **strikes the heart**, you think about the person you love almost all the time.



Literary Element

Symbol Underline the sentences that show Ernie is becoming more friendly and trusting of other people. How is this a symbol?

To Sum Up

- Ernie asks Jack to help him plant his flower seeds.
- Ernie watches Dolores every Wednesday morning.
- Ernie's flowers begin to grow.

Love is such a mystery, and when it **strikes the heart** of one as mysterious as Ernie himself, it can hardly be spoken of.

Ernie could not explain to Jack why he went directly to his room later that morning, pulled the box of Burpee seeds from under his bed, then grabbed Jack's hand in the kitchen and walked with him to the garden where Ernie had come to believe things would grow. Ernie handed the packets of seeds one by one to Jack, who stood in silent admiration¹⁴ of the lovely photographs before asking Ernie several times, "Are you sure you want to plant these?" Ernie was sure.

It didn't take him very long, and when the seeds all lay under the moist black earth, Ernie carried his empty packages inside the house and spent the rest of the day spreading them across his bed in different arrangements.

That was in June. For the next several Wednesdays at 7:00 A.M. Ernie watched every movement of the dark-haired woman behind the lighted windows of Stan's Hardware. Jack watched Ernie watch Dolores, and **discreetly** said nothing.

When Ernie's flowers began growing in July, Ernie spent most of his time in the garden. He would watch the garden for hours, as if he expected it suddenly to move or to impress him with a quick trick. The fragile green stems of his flowers stood uncertainly in the soil, like baby colts on their first legs, but the young plants performed no magic for Ernie's eyes. They saved their shows for the middle of the night and next day surprised Ernie with tender small blooms in all the colors the photographs had promised.

Vocabulary

discreetly (dis krēt' lē) *adv.* in a way that shows good judgment

14. Admiration is a feeling of wonder toward someone or something.

The flowers grew fast and hardy,¹⁵ and one early Wednesday morning when they looked as big and bright as their pictures on the empty packages, Ernie pulled a glass canning jar off a dusty shelf in the basement of his house. He washed the jar, half filled it with water, then carried it to the garden where he placed in it one of every kind of flower he had grown. He met Jack at the car and rode off to the Big Boy with the jar of flowers held tight between his small hands. Jack told him it was a beautiful bouquet.

240

When they reached the door of the Big Boy, Ernie stopped and pulled at Jack's arm, pointing to the building across the street. "OK," Jack said, and he led Ernie to the front door of Stan's Hardware. It was 6:00 A.M. and the building was still dark. Ernie set the clear mason jar full of flowers under the sign that read "Closed," then he smiled at Jack and followed him back across the street to get breakfast.

When Dolores arrived at seven and picked up the jar of zinnias and cornflowers and nasturtiums and marigolds and asters and four-o'clocks, Ernie and Jack were watching her from a booth in the Big Boy. Each had a wide smile on his face as Dolores put her nose to the flowers. Ernie giggled. They watched the lights of the hardware store come up and saw Dolores place the clear mason jar on the ledge of the front window. They drove home still smiling.

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All the rest of that summer Ernie left a jar of flowers every Wednesday morning at the front door of Stan's Hardware. Neither Dick Wilcox nor Dolores could figure out why the flowers kept coming, and each of them assumed

260

bouquet (bō kā') *n.* flowers picked and put together



To Sum Up

- Ernie picks the flowers and puts them in a jar.
- Ernie puts flowers in front of the hardware store every Wednesday morning.
- Dolores does not know who left the flowers.

15. **Hardy** means "strong and healthy."

wither (with' ə) v. to dry up and die



Comprehension Check

What happens at the hardware store because of the flowers? Check each correct answer.

- ☐ Dick talks to customers more.
- ☐ The store raises the price of flowers.
- ☐ Dolores wears nice clothes to work.

To Sum Up

- Dolores thinks that someone loves Dick. Dick thinks someone loves Dolores.
- Ernie is sad when the flowers die.
- Jack shows Ernie the flowers he will plant next.

somebody had a crush on the other. But the flowers had an effect on them anyway. Dick started spending more time out on the floor making conversation with the customers, while Dolores stopped wearing T-shirts to work and instead wore **crisp**¹⁶ white blouses with the sleeves rolled back off her wrists. Occasionally she put on a bracelet.

By summer's end Jack and Ernie had become very good friends, and when the flowers in the garden behind their house began to wither, and Ernie's face began to grow gray as he watched them, Jack brought home one bright day in late September a great long box. Ernie followed Jack as he carried it down to the basement and watched as Jack pulled a long glass tube from the box and attached this tube to the wall above a table. When Jack plugged in the tube's electric cord, a soft lavender light washed the room.

"Sunshine," said Jack.

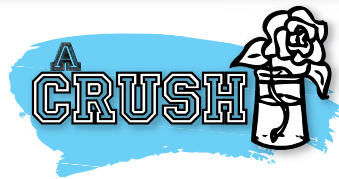
Then he went back to his car for a smaller box. He carried this down to the basement where Ernie still stood staring at the strange light. Jack handed Ernie the small box, and when Ernie opened it he found more little packages of seeds than he could count, with new kinds of photographs on the slick paper.

"Violets,"¹⁷ Jack said, pointing to one of them.

Then he and Ernie went outside to get some dirt.

16. A **crisp** blouse is a shirt that is neat and ironed.

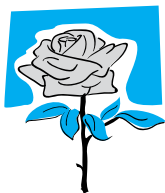
17. **Violets** are a kind of flower that can live through winters and grow again year after year.



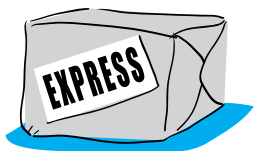
Vocabulary Check

A. Circle the picture that best answers the question.

1. Which picture shows a **garden**?



2. Which picture shows a **package**?



3. Which person takes a **photograph**?



4. Which picture shows plants when they **wither**?



B. Circle the letter of the word that answers each question correctly.

5. What is a **bouquet** made of?

- a. flowers
- b. pictures
- c. vegetables

7. If you **cherished** something, where would you place it?

- a. the trash can
- b. a safe place
- c. on a street

6. How could you **coax** your mother to give you a new bike?

- a. yell at your brother
- b. ask very nicely
- c. lose your old bike

8. Which part of your body can smell an **aroma**?

- a. foot
- b. eye
- c. nose

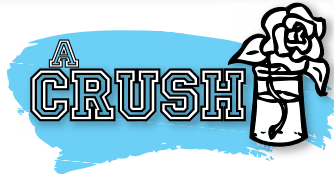
C. Circle the letter of the sentence that uses the boldface word correctly.

- 9. a. He left **speculation** at the front door.
- b. There was **speculation** about who left the flowers.

- 11. a. It was **improbable** that the flowers were for Dick.
- b. Dick was **improbable** that the flowers were hers.

- 10. a. The **excess** flowers filled the windows.
- b. The windows were **excess** flowers.

- 12. a. He **discreetly** helped Ernie to trust others.
- b. His trust in others helped him **discreetly**.



Comprehension Check

A. List two ways that the garden changes Ernie's life.

1. The garden helps Ernie to _____.
2. It also helps him _____.

B. Flowers are used as a symbol in "A Crush." Write what flowers mean to each character in the chart.

What "flowers" mean to...

3. Ernie	4. Jack	5. Dolores

C. Answer the questions about "A Crush."

6. Dolores has a tattoo. What do the women in town think this means?

7. Why does Ernie cherish his seed packages?

8. What does Ernie's character tell you about the main idea of the story?



7.7 Understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support understanding.

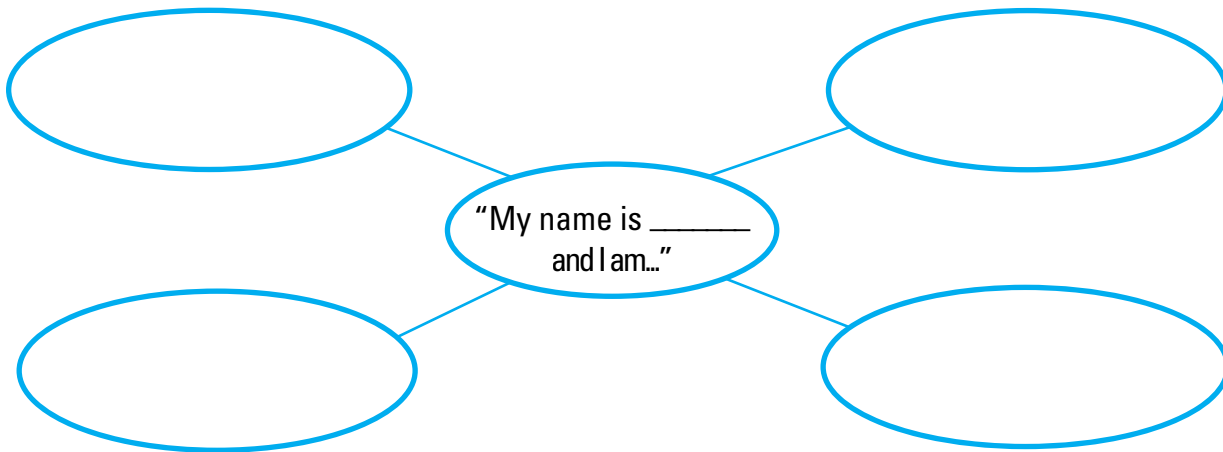
Names/Nombres

by Julia Alvarez

Names/Nombres

Connect to the Autobiography

Think about your name. What does your name say about you? Does your name tell people who you really are? Complete the web with words and phrases that describe you.



Literary Element Anecdote

An **anecdote** is a short story about a funny or interesting event that happened to someone. Many anecdotes show something about a person's character. For example, Julia Alvarez's anecdote "Names/Nombres" shows that names are important to her.

Reading Skill Analyze Theme

When you **analyze** something, you look at its parts first. Then you try to understand all of it. Analyzing the details of a story can help you understand the **theme**. The theme is the most important message of the story.

Many authors have written about this theme. It is a **recurring theme**. A recurring theme is one that you read about in many different stories. You notice recurring themes when you analyze stories.

To analyze the theme of "Names/Nombres," think about

- what the characters do.
- how the author feels.

Selection Vocabulary Practice saying the words with a partner.

ironically (ī ron' ik əl ē) *adv.* in a way that is different than what is expected

*Mrs. Jha knew all about India, but **ironically** she had never visited that country.*

► Cognate (Spanish) **irónicamente**

merge (murj) *v.* to join together

*This room will not have enough seats after two classes **merge**.*

inevitably (i nev' ə tə blē) *adv.* in a way that cannot be kept from happening

*My little sister tries to stay up late, but she **inevitably** falls asleep early.*

► Cognate (Spanish) **inevitablemente**

specified (spes' ə fīd') *v.* explained or described in detail

*The builder **specified** the exact number of bricks he needed.*

Content Vocabulary

declare (di' klār) *v.* announce

*The class president will **declare** his plan at the school meeting.*

► Cognate (Spanish) **declarar**



mischief (mis' chif') *n.* harm or trouble

*Adrian promised his parents he would never cause **mischief**.*



transport (trans pôrt') *v.* carry

*The worker used a cart to **transport** the flowers.*

► Cognate (Spanish) **transportar**



faded (fād' id) *lost strength; lessened*

*I started taking guitar lessons, but later my interest **faded**.*



continent (kont' ən ənt) *n.* one of the seven main pieces of land on Earth
*The United States is on the **continent** of North America.*

► Cognate (Spanish) **continente**



shame (shām) *n.* a bad feeling brought about by having done something wrong
*I felt **shame** after I spilled a bucket of paint.*



ceremony (ser' ə mō' nē) *n.* a special celebration
*The mayor gave Andres an award at the **ceremony**.*

► Cognate (Spanish) **ceremonia**

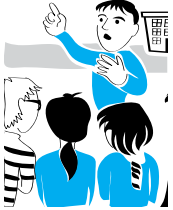


recalled (ri' kold) *v.* remembered; called to mind
*Have you **recalled** where you put your notebook?*



Names/Nombres

declare (di' klār) v. announce



Background Information

Nombres is Spanish for "names."



Literary Element

Anecdote Alvarez begins her story with an anecdote about arriving in New York City. Underline why she decides not to correct the officer when he says her name wrong.

To Sum Up

- The Alvarez family moves to New York City.
- People have trouble saying their names.

When we arrived in New York City, our names changed almost immediately. At Immigration, the officer asked my father, *Mister Elbures*, if he had anything to declare. My father shook his head, "No," and we were waved through. I was too afraid we wouldn't be let in if I corrected the man's pronunciation, but I said our name to myself, opening my mouth wide for the organ blast of the *a*, trilling my tongue for the drumroll of the *r*, *All-vah-rrr-es*! How could anyone get *Elbures* out of that orchestra of sound?

10 At the hotel my mother was *Missus Alburest*, and I was little girl, as in, "Hey, *little girl*, stop riding the elevator up and down. It's *not* a toy!"

When we moved into our new apartment building, the super called my father *Mister Alberase*, and the neighbors who became mother's friends pronounced her name *Jew-lee-ah* instead of *Hoo-lee-ah*. I, her namesake,¹ was known as *Hoo-lee-tah* at home. But at school, I was *Judy* or *Judith*, and once an English teacher mistook me for *Juliet*.

It took awhile to get used to my new names. I wondered
20 if I shouldn't correct my teachers and new friends.

1. A **namesake** is someone who is named after another person.

But my mother argued that it didn't matter. "You know what your friend Shakespeare said, 'A rose by any other name would smell as sweet.'"² My family had gotten into the habit of calling any literary figure "my friend" because I had begun to write poems and stories in English class.

By the time I was in high school, I was a popular kid, and it showed in my name. Friends called me *Jules* or *Hey Jude*, and once a group of troublemaking friends my mother forbid me to hang out with called me *Alcatraz*.³ I was *Hoo-lee-tah* only to Mami and Papi and uncles and aunts who came over to eat *sancocho*⁴ on Sunday afternoons—old world folk whom I just as soon would go back to where they came from and leave me to pursue whatever mischief I wanted to in America.

JUDY ALCATRAZ: the name on the Wanted Poster would read. Who would ever trace her to me?

My older sister had the hardest time getting an American name for herself because Mauricia did not translate into English. **Ironically**, although she had the most foreign-sounding name, she and I were the Americans in the family. We had been born in New York City when our parents had first tried immigration and then gone back "home," too homesick to stay. My mother often told the story of how she had almost changed my sister's name in the hospital.

After the delivery, Mami and some other new mothers were cooing over their new baby sons and daughters and exchanging names and weights and delivery stories. My mother was embarrassed among the Sallys and Janes

Vocabulary

ironically (ī ron' ik' ə lē) *adv.* in a way that is different than what is expected

2. This line is from William Shakespeare's play *Romeo and Juliet*.

3. **Alcatraz** is an island in the San Francisco Bay where a famous prison used to be.

4. **Sancocho** (săn kō' chō) is a meat stew.



Comprehension Check

Where were Julia and Mauricia born? Check the correct answer.

- ☐ New Jersey
☐ The Dominican Republic
☐ New York City

mischief (mis' chif') *n.* harm or trouble



To Sum Up

- Julia's friends call her Jules, Hey Jude, and Alcatraz.
- Julia's sister, Mauricia, is harder to say.

transport (trans pôrt') v. carry



To Sum Up

- Ana, Julia's younger sister, has the easiest name.
- Ana looks the least Hispanic.

50 and Georges and Johns to reveal the rich, noisy name of *Mauricia*, so when her turn came to brag, she gave her baby's name as *Maureen*.

"Why'd ya give her an Irish name with so many pretty Spanish names to choose from?" one of the women asked her.

My mother blushed and admitted her baby's real name to the group. Her mother-in-law had recently died, she apologized, and her husband had insisted that the first daughter be named after his mother, *Mauran*. My
60 mother thought it the ugliest name she had ever heard, and she talked my father into what she believed was an improvement, a combination of *Mauran* and her own mother's name *Felicia*.

"Her name is *Mao-ree-chee-ah*," my mother said to the group.

"Why that's a beautiful name," the new mothers cried.

"*Moor-ee-sha, Moor-ee-sha*," they cooed into the pink blanket.

70 *Moor-ee-sha* it was when we returned to the States eleven years later. Sometimes, American tongues found even that mispronunciation tough to say and called her *Maria* or *Marsha* or *Maudy* from her nickname Maury. I pitied her. What an awful name to have to transport across borders!

My little sister, Ana, had the easiest time of all. She was plain *Anne*—that is, only her name was plain, for she turned out to be the pale, blond "American beauty" in the family. The only Hispanic-seeming thing about her was the affectionate nickname her boyfriends sometimes gave her,
80 *Anita*, or as one goofy guy used to sing to her to the tune of

the Chiquita Banana advertisement, *Anita Banana*.

Later, during her college years in the late '60s, there was a push to pronounce Third World⁵ names correctly. I remember calling her long distance at her group house and a roommate answering.

"Can I speak to Ana?" I asked, pronouncing her name the American way.

"Ana?" The man's voice hesitated. "Oh! you mean *Ah-nah!*"

Our first few years in the States, though, ethnicity⁶ was



serape

not yet "in." Those were the blond, blue-eyed, bobby socks years of junior high and high school before the '60s **ushered in** peasant blouses, hoop earrings, serapes.

My initial desire to be known by my correct Dominican name faded. I just wanted to be

90

Ushered in means "introduced."

faded (fād' id) lost strength; lessened



5. **Third World** countries are poorer countries, mainly in Latin America, Africa, and Asia.

6. **Ethnicity** is a word for certain things that a group of people shares, such as language, culture, history, and race.

REFLECT

Analyze Theme

How does Julia feel about her name when she first comes to New York City? How does she feel about her name now? Why have her feelings changed?



PARTNERS Talk about your answer with a partner.

To Sum Up

- Julia wants to fit in.
- The way Julia speaks and her looks gives her away.

continent (kont' ən ənt) *n.* one of the seven main pieces of land on Earth



Literary Element

Anecdote Julia tells an anecdote about the time when her classmates asked her where her family is from. How do Julia's classmates make her feel? Check the correct answer.

- ☐ angry
☐ ashamed
☐ jealous

shame (shām) *n.* a bad feeling brought about by having done something wrong



To Sum Up

- Julia tells her friends that her family is from the Dominican Republic.
- She feels ashamed because she feels different from her friends.
- She feels uncomfortable when her family shows up to school events.

Judy and **merge** with the Sallys and Janes in my class. But **inevitably**, my accent and coloring gave me away. "So where are you from, Judy?"

"New York," I told my classmates. After all, I had been born blocks away at Columbia Presbyterian Hospital.

"I mean, *originally*."

"From the Caribbean," I answered vaguely, for if I **specified**, no one was quite sure what continent our island was on.

"Really? I've been to Bermuda. We went last April for spring vacation. I got the worst sunburn! So, are you from Portoriko?"

"No," I shook my head. "From the Dominican Republic."

"Where's that?"

"South of Bermuda."⁷

They were just being curious, I knew, but I burned with shame whenever they singled me out as a "foreigner," a rare, exotic friend.

"Say your name in Spanish, oh please say it!" I had made mouths drop one day by rattling off my full name, which according to Dominican custom, included my middle names, mother's and father's surnames for four generations back.

"Julia Altagracia Maria Teresa Alvarez Tavares Perello Espailat Julia Pérez Rochet González," I pronounced it slowly, a name as chaotic⁸ with sounds as a Middle Eastern bazaar or market day in a South American village.

Vocabulary

merge (murj) *v.* to join together

inevitably (i nev' ə tə blē) *adj.* in a way that cannot be kept from happening

specified (spes' ə fīd') *v.* explained or described in detail

7. **Bermuda** is a group of islands in the Atlantic Ocean. When Julia's classmates say **Portoricko**, they mean "Puerto Rico."

8. **Chaotic** means "busy and confusing."

dark mourning dresses and hair nets, uncles with full, droopy mustaches and baby-blue or salmon-colored suits and white pointy shoes and fedora⁹ hats, the many little cousins who snuck in without tickets. They sat in the first row in order to better understand the Americans' fast-spoken English. But how could they listen when they were constantly speaking among themselves in florid-sounding phrases, rococo consonants,¹⁰ rich, rhyming vowels. Their loud voices carried . . .

How could I introduce them to my friends? These relatives had such complicated names and there were so many of them, and their relationships to myself were so convoluted. There was my Tía Josefina, who was not really an aunt but a much older cousin. And her daughter, Aída Margarita, who was adopted, *una hija de crianza*. My uncle of affection, Tío José, brought my *madrina* Tía Amelia and her *comadre* Tía Pilar. My friends rarely had more than their nuclear family to introduce.

After the commencement¹¹ ceremony my family waited outside in the parking lot while my friends and I signed yearbooks with nicknames which recalled our high school good times: "Beans" and "Pepperoni" and "Alcatraz." We hugged and cried and promised to keep in touch.

Our good-byes went on too long. I heard my father's voice calling out across the parking lot, "*Hoo-lee-tah! Vámonos!*"¹²

Back home, my tíos and tías and primas, Mami and Papi, and mis hermanas had a party for me with *sancocho* and a storebought *pudín*,¹³ **inscribed with** *Happy Graduation, Julie*. There were many gifts—that was a plus to a large family! I got several wallets and a suitcase with my initials and a graduation charm from my godmother

9. A **fedora** is a type of soft felt hat.

10. **Florid** and **rococo** both mean "very showy or flowery." The relatives are using very showy or flowery-sounding language.

11. A **commencement** is a graduation ceremony.

12. **Vámonos!** (vā' mə nōs) means "Let's go!"

13. **Pudín** (pōōdēn') is a pudding.

130



Comprehension Check

Underline why Julia does not want to introduce her extended family to her friends.

140

ceremony (ser' ə mō' nē) *n.* a special celebration



recalled (ri' kold) *v.* remembered; called to mind

150



Inscribed with means "labeled."

To Sum Up

- Julia's family comes to her high school graduation.
- Julia and her friends sign yearbooks.
- Julia's family has a graduation party for her.



Literary Element

Anecdote Alvarez describes her high school graduation. Even though her family embarrasses her, she appreciates them because

160 and money from my uncles. The biggest gift was a portable typewriter from my parents for writing my stories and poems.

Someday, the family predicted, my name would be well-known throughout the United States. I laughed to myself, wondering which one I would go by.

To Sum Up

- Julia's family gives her a typewriter.
- Her family tells her she will become a famous writer.
- Julia wonders what name she will use when she is a writer.

Vocabulary Check

A. Circle the picture that best answers the question.

1. Which picture shows a **continent**?



2. Which person has just **recalled** something?



3. Which item does Antoine **transport** to school everyday?



4. Which person is about to **declare** something?



B. For each example, fill in the letter of the vocabulary word that has the same meaning.

5. feeling bad about doing something wrong h e

6. a wedding r m n

7. misbehavior i s f

8. weakened f e

C. Circle the letter of the sentence that correctly uses the vocabulary word.

9. a. **Ironically**, I passed the test after I studied for it.
b. **Ironically**, I passed the test when I did not study for it.

10. a. I **specified** how I wanted my hair cut. I described the style in detail.
b. I **specified** how I wanted my hair cut. I told the barber to be creative.

11. a. The two streets will **merge** into one street.
b. The two streets will **merge** into four streets.

12. a. I **inevitably** am always on time when I am in a hurry.
b. I **inevitably** lose my backpack when I am in a hurry.

Names/Nombres

Comprehension Check

A. What happens in “Names/Nombres”? Use the diagram to show the events in order. Write the letter of the event in the correct box.

Beginning

a. Julia’s classmates give her various nicknames, including Jules, Hey Jude, and Alcatraz. Julia is embarrassed by her foreign family. She just wants to fit in.



Middle

b. Julia’s family goes to her graduation. They embarrass her, but she knows they are very supportive of her. They encourage her to become a famous writer.



End

c. Julia and her family arrive in New York City. She is upset because no one can pronounce her name correctly.

B. Complete the sentences below.

1. When Julia’s father speaks to the immigration officer, the officer calls her father _____ instead of Mr. Alvarez.
2. Julia’s sister _____ has the hardest time adjusting because her name does not _____.
3. Julia’s family embarrasses her at graduation because they _____.

C. Answer the questions below.

4. Julia imagines her name written as “Judy Alcatraz” on a Wanted Poster. What makes this part of the story serious? What makes this funny? _____

5. Julia’s classmates ask her if she is from *Portoriko*. What makes this part of the story serious? What makes this funny? _____



TX

TEKS

7.3 Analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support understanding.

LANGSTON TERRACE

LANGSTON TERRACE

by Eloise Greenfield
and Lessie Jones Little

and

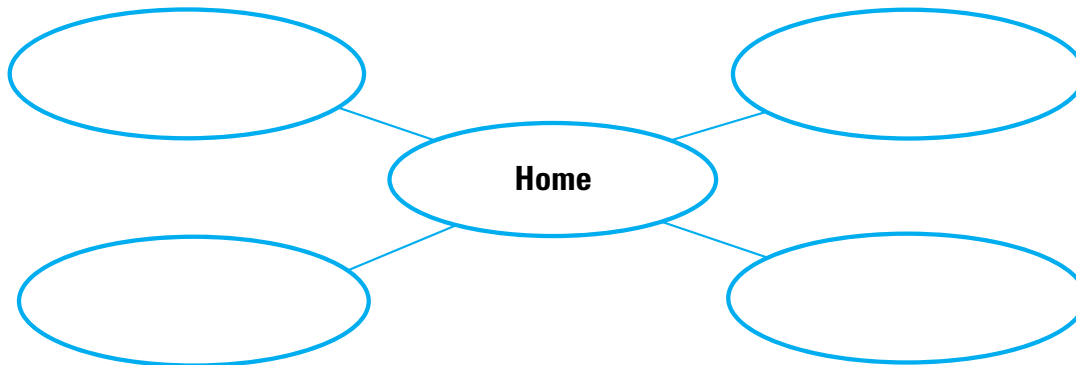
Home



by Gwendolyn Brooks

Connect to the Short Story and Essay

Think about the word *home*. What do you think makes a place a home? Complete the web with words that show your own ideas of what home is.



Literary Element **Tone**

Tone is how an author or narrator feels about a certain subject. The author's tone may be serious, funny, sad, or something else. You can figure out the tone when you look at the words, images, and other details that the author uses. For example, if the author uses words like *friendly* and *nice* to describe a person, you could say that the tone is happy.

When you know the tone, you can understand the main idea or theme better. As you read, ask yourself how the tone of the essay supports the theme of each selection.

Reading Skill **Compare and Contrast**

When you **compare** you see how things are the same. When you **contrast** you look at how things are different. When you compare and contrast the texts, it can help you understand the theme. As you read, ask yourself,

- What are the tones of the selections?
- Are the tones of the selections the same, or different?
- What can I learn when I compare the tones of the selections?

Talk with a partner about the pictures. Discuss how the pictures help you learn the words.

Content Vocabulary

crowded (krou' did) *adj.*
with many people, too
close together
*The school bus is very
crowded in the morning.*



neighborhood (nā' bər
hood') *n.* people and
buildings in one part of an
area
*Luis goes to the library in
his **neighborhood**.*



furniture (fər' ni chər) *n.*
objects in a room like
chairs and tables
*The house is full of
furniture from my
grandmother.*



community (kə mū' nə tē)
n. group of people who live
in the same area
*Our **community** uses the
school for many activities.*
► Cognate (Spanish)
Comunidad



lawn (lôn) *n.* land around a
house that is covered with
grass
*The house has a large,
green **lawn** in the front.*



extension (iks ten' shən) *n.*
a longer period of time
*Tara turned in her uniform
on Monday instead of
Friday because she had an
extension.*



relief (ri lēf') *n.* when
something painful or
troubling stops
*It was a **relief** that I
passed the test.*



homeowners (hōm' ō' nərz)
n. people who own the
place they live in
*Two **homeowners** on my
street bought their houses
in May.*



LANGSTON TERRACE



Comparing Literature

The narrator creates the tone of happiness and excitement in the first paragraph. Underline the words that the author uses to create the tone.

crowded (krou' did) *adj.* with many people; too close together



neighborhood (nā' bər hood') *n.* people and buildings in one part of an area



To Sum Up

- Langston Terrace is a low-rent housing project.
- The narrator does not want to move.

I fell in love with Langston Terrace the very first time I saw it. Our family had been living in two rooms of a three-story house when Mama and Daddy saw the newspaper article telling of the plans to build it. It was going to be a low-rent housing project¹ in northeast Washington, and it would be named in honor of John Mercer Langston, the famous black lawyer, educator, and congressman.

So many people needed housing and wanted to live there, many more than there would be room for. They were all filling out applications,² hoping to be one of the 274 families chosen. My parents filled out one, too.

I didn't want to move. I knew our house was crowded—there were eleven of us, six adults and five children—but I didn't want to leave my friends, and I didn't want to go to a strange place and be the new person in a neighborhood and a school where most of the other children already knew each other. I was eight years old, and I had been to three schools. We had moved five times since we'd been in Washington, each time trying to get more space and a better place to live. But rent was high so we'd always lived in a house with relatives and friends, and shared the rent.

1. The government builds homes called **housing projects**. They are homes for people who have little money.

2. **Applications** are forms that ask for information. People fill out applications when they want to get a job, go to college, and rent a house or an apartment.

One of the people in our big household was Lillie, Daddy's cousin and Mama's best friend. She and her husband also applied for a place in the new project, and during the months that it was being built, Lillie and Mama would sometimes walk fifteen blocks just to stand and watch the workmen digging holes and laying bricks. They'd just stand there watching and wishing. And at home, that was all they could talk about. "When we get our new place . . . If we get our new place . . ."

Lillie got her good news first. I can still see her and Mama standing at the bottom of the hall steps, hugging and laughing and crying, happy for Lillie, then sitting on the steps, worrying and wishing again for Mama.

Finally, one evening, a woman came to the house with our good news, and Mama and Daddy went over and picked out the house they wanted. We moved on my ninth birthday. Wilbur, Gerald, and I went to school that morning from one house, and when Daddy came to pick us up, he took us home to another one. All the furniture had been moved while we were in school.

Langston Terrace was a lovely birthday present. It was built on a hill, a group of tan brick houses and apartments with a playground as its center. The red mud surrounding the concrete walks had not yet been covered with black soil and grass seed, and the holes that would soon be homes for young trees were filled with rainwater. But it still looked beautiful to me.



Comprehension Check

Reread the boxed text. How old is the narrator when the family moves to Langston Terrace?

- ☐ 7 years old
☐ 9 years old
☐ 12 years old

30

furniture (fər' ni chər) *n.* objects in a room like chairs and tables

40



To Sum Up

- A woman tells the family they can move to Langston Terrace.
- The children go to the new house after school.
- The narrator thinks it is beautiful.

community (kə mū' nə tē) *n.*
group of people who live in the
same area



In-between place means “the
place they are staying for just a
little while.”



Comprehension Check

How do the details in the
second paragraph change the
tone of the essay? Check all
correct answers.

- ☐ The tone becomes serious.
- ☐ The tone changes from
loving to realistic.
- ☐ The tone becomes hopeful.

To Sum Up

- The buildings and people in
the neighborhood are new.
- The children make friends.
- The adults save money to
buy their own homes.

50 We had a whole house all to ourselves. Upstairs and
downstairs. Two bedrooms, and the living room would be
my bedroom at night. Best of all, I wasn't the only new
person. Everybody was new to this new little community,
and by the time school opened in the fall, we had gotten
used to each other and had made friends with other
children in the neighborhood, too.

I guess most of the parents thought of the new place as
an **in-between place**. They were glad to be there, but their
dream was to save enough money to pay for a house that
would be their own. Saving was hard, though, and slow,
60 because each time somebody in a family got a raise on the
job, it had to be reported to the manager of the project so
that the rent could be raised, too. Most people stayed years
longer than they had planned to, but they didn't let that
stop them from enjoying life.

They formed a resident council to look into any
neighborhood problems that might come up. They started a
choral group and presented music and poetry programs on
Sunday evenings in the social room or on the playground.
On weekends, they played horseshoes and softball and
70 other games. They had a reading club that met once a week
at the Langston branch of the public library, after it opened
in the basement of one of the apartment buildings.

The library was very close to my house. I could leave by
my back door and be there in two minutes. The playground
was right in front of my house, and after my sister Vedic
was born and we moved a few doors down to a three-
bedroom house, I could just look out of my bedroom
window to see if any of my friends were out playing.

There were so many games to play and things to do. We played hide-and-seek at the lamppost, paddle tennis and shuffleboard, dodge ball and jacks. We danced in fireplug showers, jumped rope to rhymes, played “Bouncy, Bouncy, Bally,” swinging one leg over a bouncing ball, played baseball on a nearby field, had parties in the social room and bus trip to the beach. In the playroom, we played Ping-Pong and pool, learned to sew and embroider and crochet.

80

For us, Langston Terrace wasn’t an in-between place. It was a growing place, a good growing-up place. Neighbors who cared, family and friends, and a lot of fun. Life was good. Not perfect, but good. We knew about problems, heard about them, saw them, lived through some hard ones ourselves, but our community wrapped itself around us, put itself between us and the **hard knocks**, to cushion the blows.

90

It’s been many years since I moved away, but every once in a long while I go back, just to look at things and remember. The large stone animals that decorated the playground are still there. A walrus, a hippo, a frog, and two horses. They’ve started to crack now, but I remember when they first came to live with us. They were friends, to climb on or to lean against, or to gather around in the evening. You could sit on the frog’s head and look way out over the city at the tall trees and rooftops.

100

Hard knocks are problems or the bad times in life.

To Sum Up

- Langston Terrace is a good place for children to live.
- The narrator goes back and remembers the good times.



Comparing Literature

Underline the words that show the tone at the end of this essay.



Comprehension Check

How old is the narrator at the end of the essay? How do you know? Explain.

To Sum Up

- The children from Langston Terrace are now adults.
- They call the community Langston because it sounds more like home.

Nowadays, whenever I run into old friends, mostly at a funeral, or maybe a wedding, after we've talked about how we've been and what we've been doing, and how old our children are, we always end up talking about our childhood in our old neighborhood. And somebody will say, "One of these days we ought to have a Langston reunion."³

110 That's what we always called it, just "Langston," without the "Terrace." I guess because it sounded more homey. And that's what Langston was. It was home.

3. A **reunion** is a gathering of people who have been apart for a while.

Home



Michigan fern

What had been wanted was this always, this always to last, the talking softly on this porch, with the snake plant in the jardiniere in the southwest corner, and the obstinate slip¹ from Aunt Eppie's magnificent Michigan fern at the left side of the friendly door. Mama, Maud Martha and Helen rocked slowly in their rocking chairs, and looked at the late afternoon light on the lawn, and at the emphatic iron of the fence and at the poplar tree. These things might soon be theirs no longer. Those shafts and pools of light, the tree, the graceful iron, might soon be viewed possessively by different eyes.

Papa was to have gone that noon, during his lunch hour, to the office of the Home Owners' Loan. If he had not succeeded in getting another extension, they would be leaving this house in which they had lived for more than fourteen years. There was little hope. The Home Owners' Loan was hard.² They sat, making their plans.

"We'll be moving into a nice flat³ somewhere," said Mama. "Somewhere on South Park, or Michigan, or in Washington Park Court." Those flats, as the girls and Mama knew well, were burdens on wages twice the size of Papa's. This was not mentioned now.

1. A **jardiniere** is a pretty pot or plant stand. Something that is **obstinate** is stubborn. A **slip** is a small part of a plant that is used to grow a new plant.

2. Here, **hard** is probably short for hard-hearted.

3. **Flat** is another word for apartment.



Comparing Literature

Underline the words that show the tone at the beginning of this short story.

lawn (lôn) *n.* land around a house that is covered with grass



10

extension (iks ten' shən) *n.* a longer period of time



20

To Sum Up

- Mama, Maud Martha, and Helen sit on the porch.
- They might lose the house and have to move.
- Papa tries to get an extension on the loan.



Comparing Literature

Is the tone the same as, or different than, the tone in "Langston Terrace"? Explain.

Doing that firing means "making sure the fire is burning for heat."

To Sum Up

- Mama talks about things she does not like in the house.
- Papa will be sad to leave the house.

"They're much prettier than this old house," said Helen. "I have friends I'd just as soon not bring here. And
30 I have other friends that wouldn't come down this far for anything, unless they were in a taxi."

Yesterday, Maud Martha would have attacked her. Tomorrow she might. Today she said nothing. She merely gazed at a little hopping robin in the tree, her tree, and tried to keep the fronts of her eyes dry.

"Well, I do know," said Mama, turning her hands over and over, "that I've been getting tireder and tireder of **doing that firing**. From October to April, there's firing to be done."

40 "But lately we've been helping, Harry and I," said Maud Martha. "And sometimes in March and April and in October, and even in November, we could build a little fire in the fireplace. Sometimes the weather was just right for that."

She knew, from the way they looked at her, that this had been a mistake. They did not want to cry.

But she felt that the little line of white, somewhat ridged with smoked purple, and all that cream-shot saffron,⁴ would never drift across any western sky except that in
50 back of this house. The rain would drum with as sweet a dullness nowhere but here. The birds on South Park were mechanical birds, no better than the poor caught canaries in those "rich" women's sun parlors.

"It's just going to kill Papa!" burst out Maud Martha. "He loves this house! He lives for this house!"

"He lives for us," said Helen. "It's us he loves. He wouldn't want the house, except for us."

4. **Cream-shot saffron** is a yellow color (saffron) mixed (shot) with a cream color.

"And he'll have us," added Mama, "wherever."

"You know," Helen sighed, "if you want to know the truth, this is a relief. If this hadn't come up, we would have gone on, just **dragged on**, hanging out here forever."

"It might," allowed Mama, "be an act of God. God may just have reached down, and picked up the reins."

"Yes," Maud Martha cracked in, "that's what you always say—that God knows best."

Her mother looked at her quickly, decided the statement was not suspect, looked away.

Helen saw Papa coming. "There's Papa," said Helen.

They could not tell a thing from the way Papa was walking. It was that same dear little staccato⁵ walk, one shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys', he passed the vacant lot, he passed Mrs. Blakemore's. They wanted to hurl themselves over the fence, into the street, and shake the truth out of his collar. He opened his gate—the gate—and still his stride⁶ and face told them nothing.

"Hello," he said.

Mama got up and followed him through the front door. The girls knew better than to go in too.

Presently Mama's head emerged. Her eyes were lamps turned on.

60

relief (ri lēf') *n.* when something painful or troubling stops



Dragged on means "when something goes on longer than it should."

Work with a partner to use this expression in a sentence.

70

80

5. **Staccato** means "made of short, sharp sounds or movements."

6. Papa's **stride** is his way of walking.

To Sum Up

- Helen says it is a relief they will lose the house.
- Papa comes back from the meeting.
- After she talks to Papa, Mama looks happy.

homeowners (hōm' ō' nərz) *n.*
people who own the place they
live in



Comparing Literature

How would you describe the
tone at the end of the story?
Underline the words and
phrases that help you figure
it out.

To Sum Up

- Papa gets the extension on the loan.
- They are happy to stay in the house.
- Helen says she will have a party so friends can see she is a homeowner.

"It's all right," she exclaimed. "He got it. It's all over. Everything is all right."

The door slammed shut. Mama's footsteps hurried away.

"I think," said Helen, rocking rapidly, "I think I'll give a party. I haven't given a party since I was eleven. I'd like some of my friends to just casually see that we're homeowners."

REFLECT

Compare and Contrast

How does the tone at the end of "Home" compare with the tone at the end of "Langston Terrace"?



Talk about your answer with a partner.

Vocabulary Check

A. Write the correct vocabulary word under each picture.

crowded**furniture****lawn**

1. _____



2. _____



3. _____

B. Complete the sentence with the vocabulary word that fits best.

extension**homeowners****neighborhood**

4. We bought a house, so we are now _____.
5. Houses, a park, and a library are in my _____.
6. Anabel asks for an _____, so she can take her test later.

C. Write a sentence to answer the question. Use one vocabulary word in the answer. Underline the word.

community**relief**

7. What did the girls feel when Mama gave them the news that Papa got the extension?

8. What made Langston Terrace more than just houses and apartments to the people that lived there?



Comprehension Check

A. Think about both “Langston Terrace” and “Home.” Then complete the sentences.

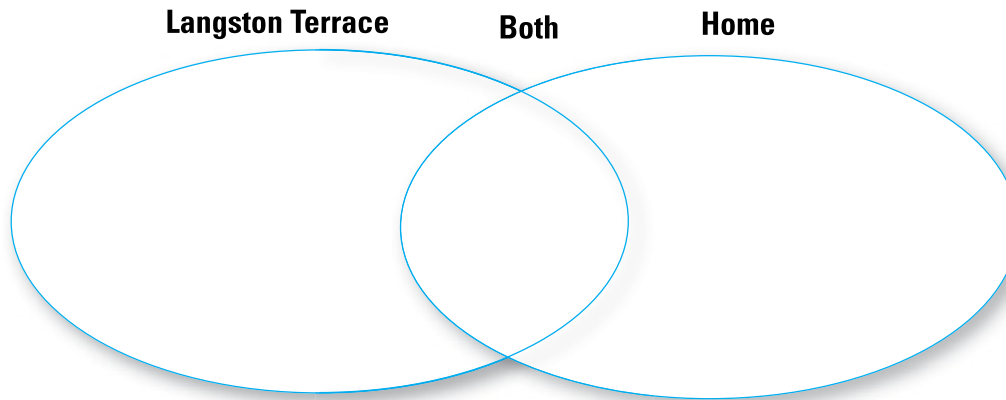
1. The narrator of “Langston Terrace” did not want to move because

_____.

2. Helen wants to give a party at the end of “Home” because

_____.

B. Compare the tone of the two selections. What is each author’s attitude toward the subject of home? Complete the diagram.



C. Both texts are about being proud of a home. Think about this idea and answer the questions.

3. List three reasons why the author thinks Langston Terrace was a good place to live.

4. What is the main problem in “Home”? How does the tone help show this?

5. Why does the tone of “Home” change from sad to hopeful?



TX

TEKS

7.7 Understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support understanding.

New Directions



by Maya Angelou

Connect to the Biography

Think about a time when you changed something in your life. What happened that made you change? Why did you make the change? Write about it below.

Literary Element **Setting**

Setting is the time and place where the story takes place. Within the overall setting, the story takes place in several other places, such as the lumber mill.

Details about the setting help you understand the time of the story and see the place in your mind. As you read, think about how the setting makes things easier or harder for the character.

Reading Strategy **Make Predictions About Plot**

When you **make predictions about plot**, you guess what will happen next. To help you predict, think about what has happened so far and what you know about the characters. Make a guess about what could happen next.

Predicting helps you look forward to events in the plot and pay attention to important details. When you predict, you stay interested and involved in what you are reading.

Read the title and first paragraph of “New Directions.” Think about what the author tells you about Mrs. Annie Johnson. What do you think this story will be about?

Selection Vocabulary Practice saying the words with a partner.

disastrous (di zas' trəs) *adj.* awful, terrible
*The picnic was **disastrous** because it rained.*

➤ Cognate (Spanish) **desastroso(a)**

conceded (kən sēd' əd) *v.* agreed; admitted as true

*Angela **conceded** that Maria was a better tennis player.*

➤ Cognate (Spanish) **conceder**

aroma (ə rō' mə) *n.* a pleasant smell
*The **aroma** of baking bread is one of my favorite smells.*

➤ Cognate (Spanish) **aroma**

balmy (bā' mē) *adj.* mild; soothing

***Balmy** days are my favorite because they are warm but not hot.*

provisions (prə vizh' ənz) *n.* necessary supplies, especially food

*We carefully packed **provisions** for our camping trip.*

➤ Cognate (Spanish) **provisiones**

Content Vocabulary

dissatisfaction
 (dis' sat is fak' shən) *n.*
 unhappiness, displeasure
*Her **dissatisfaction** with her last test grade made her study harder.*



discarding (dis kărd' ing) *v.*
 getting rid of
*He is **discarding** old clothes to make room in his closet.*

➤ Cognate (Spanish) **descartar**



tempted (temp' təd) *v.*
 attracted to something, wanted to do something
*He is often **tempted** to eat sweets.*



ladled (lād' əl əd) *v.* took liquid in a long handled spoon from one place to another
*The chef **ladled** the soup into our bowls.*



blistering (blis' tər ing) *adj.*
 very extreme
*It was a **blistering** summer day.*



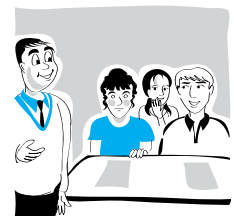
disappointed
 (dis' ə point' əd) *v.* failed to do something expected
*My best friend has never **disappointed** me.*



dependent (di pen' dənt) *adj.* relying on someone for something
*A child is **dependent** on adults for food.*



embarrassment (em bar' əs mənt) *n.* a feeling of shame
*She felt **embarrassment** when she gave the wrong answer.*



For more practice, see page 269.



New Directions



Background Information

Annie Johnson is the grandmother of the author, Maya Angelou. Angelou writes about the changes that Mrs. Johnson, an African American woman, made at a specific time in her life.

dissatisfaction (dis' sat is fak' shən)
n. unhappiness, displeasure



To Sum Up

- Mrs. Annie Johnson lived in Arkansas in 1903.
- Mr. Johnson left her with two sons and little money.

In 1903 the late Mrs. Annie Johnson of Arkansas found herself with two toddling sons, very little money, a slight ability to read and add simple numbers. To this picture add a **disastrous** marriage and the burdensome¹ fact that Mrs. Johnson was a Negro.

When she told her husband, Mr. William Johnson, of her dissatisfaction with their marriage, he **conceded** that he too found it to be less than he expected, and had been secretly hoping to leave and study religion. He added that

- 10 he thought God was calling him not only to preach but to do so in Enid, Oklahoma. He did not tell her that he knew a minister in Enid with whom he could study and who had a friendly, unmarried daughter. They parted amicably,² Annie keeping the one-room house and William taking most of the cash to carry himself to Oklahoma.

Annie, over six feet tall, big-boned, decided that she would not go to work as a domestic³ and leave her "precious babes" to anyone else's care. There was no

Vocabulary

disastrous (di zas' trəs) *adj.* awful, terrible

conceded (kən sēd' ed) *v.* agreed, admitted as true

1. Something **burdensome** is difficult to deal with.
2. When Annie and William **parted amicably**, they went their separate ways without feelings of anger.
3. A **domestic** is a household servant.

possibility of being hired at the town's cotton gin or lumber mill, but maybe there was a way to make the two factories work for her. In her words, "I looked up the road I was going and back the way I come, and since I wasn't satisfied, I decided to step off the road and cut me a new path." She told herself that she wasn't a fancy cook but that she could "mix groceries well enough to scare hungry away and from starving a man."

She made her plans meticulously⁴ and in secret. One early evening to see if she was ready, she placed stones in two five-gallon pails and carried them three miles to the cotton gin. She rested a little, and then, discarding some rocks, she walked in the darkness to the saw mill five miles farther along the dirt road. On her way back to her little house and her babies, she dumped the remaining rocks along the path.

That same night she worked into the early hours boiling chicken and frying ham. She made dough and filled the rolled-out pastry with meat. At last she went to sleep.

The next morning she left her house carrying the meat pies, lard, an iron brazier,⁵ and coals for a fire. Just before lunch she appeared in an empty lot behind the cotton gin. As the dinner noon bell rang, she dropped the saviors⁶ into boiling fat and the **aroma** rose and floated over to the workers who spilled out of the gin, covered with white lint, looking like specters.⁷

Most workers had brought their lunches of pinto beans and biscuits or crackers, onions and cans of sardines, but they were tempted by the hot meat pies which Annie ladled out of the fat. She wrapped them in newspapers, which soaked up the grease, and offered them for sale at a nickel

Vocabulary

aroma (ə rō' mə) *n.* a pleasant smell

4. When you perform a task **meticulously**, you do it very carefully.

5. A **brazier** is a metal container that holds burning coals for cooking food.

6. **Saviors** are things that have a distinct taste or smell.

7. A **specter** is another name for a ghost.



Comprehension Check

20

Why does Annie Johnson carry stones in two pails to the cotton gin and the saw mill? Check the correct answer.

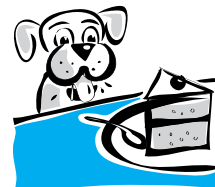
- ☐ She wants to get some exercise.
- ☐ She wants to make sure she could carry heavy things to both places.
- ☐ She wants to throw the stones at the factories.

30

discarding (dis kărd' ing) *v.* getting rid of



tempted (temp' təd) *v.* attracted to something, wanted to do something



40

ladled (lād' əl əd) *v.* took liquid in a long handled spoon from one place to another



To Sum Up

- Annie Johnson tests her strength by carrying a pail of rocks between both factories.
- Annie Johnson prepares meat pies to sell at the factories.

blistering (blis' tər ing) *adj.* very intense and severe



disappointed (dis ə point' əd) *v.* failed to do something expected



dependent (di pen' dənt) *adj.* relying on someone for something



Literary Element

Setting How did the setting help Annie Johnson run her business?

To Sum Up

- ▶ Annie Johnson built a stall to sell necessary supplies and food to the workers.
- ▶ Annie Johnson's business became successful.

50 each. Although business was slow, those first days Annie was determined. She balanced her appearances between the two hours of activity.

So, on Monday if she offered hot fresh pies at the cotton gin and sold the remaining cooled-down pies at the lumber mill for three cents, then on Tuesday she went first to the lumber mill presenting fresh, just-cooked pies as the lumbermen covered in sawdust emerged from the mill.

60 For the next few years, on **balmy** spring days, blistering summer noons, and cold, wet, and wintry middays, Annie never disappointed her customers, who could count on seeing the tall, brown-skin woman bent over her brazier, carefully turning the meat pies. When she felt certain that the workers had become dependent on her, she built a stall between the two hives of industry and let the men run to her for their lunchtime **provisions**.

70 She had indeed stepped from the road which seemed to have been chosen for her and cut herself a brand-new path. In years that stall became a store where customers could buy cheese, meal, syrup, cookies, candy, writing tablets, pickles, canned goods, fresh fruit, soft drinks, coal, oil, and leather soles for worn-out shoes.

Vocabulary

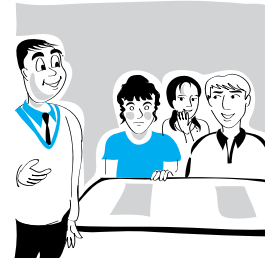
balmy (bā' mē) *adj.* mild; soothing

provisions (prə vizh' ənz) *n.* necessary supplies, especially food

Each of us has the right and the responsibility to assess⁸ the roads which lie ahead, and those over which we have traveled, and if the future road looms ominous⁹ or unpromising, and the roads back uninviting, then we need **to gather our resolve** and, carrying only the necessary baggage, step off that road into another direction. If the new choice is also unpalatable,¹⁰ without embarrassment, we must be ready to change that as well.

To gather our resolve means “to prepare ourselves for something that might be difficult to do.”

embarrassment (em bar' əs mən)
n. to feel uncomfortable or ashamed



8. To **assess** something is to figure out its meaning or importance.
 9. Something **ominous** threatens harm or evil.
 10. **Unpalatable** means “disagreeable” or “unacceptable.”

REFLECT

Make Predictions About Plot

Think about at the predictions you made on page 260 about the story. Was your prediction correct? Write the things that you predicted correctly, and also write anything that happened that surprised you.



Talk about your answer with a partner.

To Sum Up

- We must be ready to change in order to succeed.

New Directions



Vocabulary Check

A. Circle the picture that best answers each question.

1. Which picture shows someone being **tempted**?



3. Who is **discarding** something?



2. Which day is **blistering**?



4. Which picture shows something being **ladled**?



B. Write each vocabulary word on the line next to its meaning.

dependent

disappointed

dissatisfaction

embarrassment

5. _____ unhappiness

6. _____ ashamed

7. _____ relying on

8. _____ let down

C. Give an example of the vocabulary word. Answer in a complete sentence.

9. Give an example of **provisions**. _____

10. Give an example of something that would be **disastrous**. _____

11. Give an example of something that has a good **aroma**. _____

12. Give an example of a time when you **conceded** something. _____

New Directions



A. What happens in “New Directions”? Use the diagram to tell the events in order.

Beginning



Middle



Ending

B. Think about “New Directions.” Then complete the sentences.

1. Annie Johnson did not want to work as a domestic because _____.
2. Annie Johnson stopped going to the factories and set up a store because _____.
3. At the end, the narator tells the reader to _____.

C. Think about the setting in the story. Then answer the questions.

4. Why are the time and place important to the success of Annie Johnson’s business?

5. How does the setting make it harder for Annie Johnson to succeed?

Write a Friendly Letter

Imagine you are Annie Johnson. You are writing a letter to your mother in Georgia about how your life changed. Tell her what your life was like before and what it is like now. Practice reading the letter aloud with a partner. Take turns being Annie Johnson and her mother.

Dear Mother,

Since I last wrote to you, my life has changed. My husband left me to become a _____ .
I was not too upset about it because _____ .

The only problem was _____ .

I was not sure what I was going to do. I knew I had to earn my own money, so I started a _____ .
I baked _____ and sold them to the _____ . It worked out very well.

Then, I had another idea. My idea was to _____ .
_____ . It worked. Now I am making more money than I was before.

You always told me that I could do anything and that I shouldn't let a problem stop me. Now I am going in a new direction. My latest idea is _____ .

_____ .

Your daughter,

Annie

7.8 Determine the figurative meaning of phrases and analyze how an author's use of language creates imagery, appeals to the senses, and suggests mood.



Four Skinny Trees

and

Chancas

by Sandra Cisneros



Connect to the Vignette and Short Story

Think about a time when you felt embarrassed. What did you learn from that experience? How did you feel? Write about it below.

Literary Element **Voice**

You might recognize a singer by his or her style of singing and writing songs. In the same way, you can recognize an author by his or her voice. **Voice** is the author's own style. An author puts words and sentences together in a certain way. The author makes each choice fit with his or her purpose for writing. Voice is the author's attitude toward the subject and the audience.

Sandra Cisneros is the author of both of these stories. She often writes about growing up Latina. She often runs sentences together without commas or periods in order to show the way Latinos sometimes talk.

As you read, think about how Cisneros creates a unique voice.

Ask yourself,

- what words does she use?
- how are the words put together in the sentence?
- why does she repeat some words?
- how does her voice appeal to my emotions?

Talk with a partner about the pictures. Discuss how the pictures help you learn the words.

Content Vocabulary

skinny (skin' ē) *adj.* very thin
People say that I am too **skinny**. I should eat more food.



raggedy (rag' id ē) *adj.* in bad condition; torn
The dog slept on the pile of **raggedy** blankets.



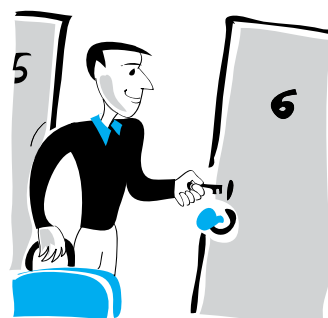
ferocious (fə ro' shəs) *adj.* fierce and violent
The lion looks **ferocious** when it roars.



despite (di spīt') *prep.* not prevented by
Most fans stayed and watched the baseball game **despite** the rain.



rented (rent' ed) *v.* paid money to use or borrow something
Mr. Hill **rented** a hotel room and stayed there for two weeks.



scuffed (skufd) *adj.* scratched
Gabriel's new boots were **scuffed** and dirty after the hike.



dumb (dum) *adj.* not smart
It is really **dumb** not to wear a coat in this cold weather.



ordinary (ôrd' ən er' ē) *adj.* common; everyday
You can't wear **ordinary** clothes to a fancy party.
➤ Cognate (Spanish) **ordinario(a)**



For more practice, see page 270.





Four Skinny Trees



Literary Element

Voice how does the author create voice in “Four Skinny Trees”? Check each correct answer.

- ☐ She repeats key words.
- ☐ She uses sentence fragments and run-on sentences.
- ☐ She compares trees to herself.

They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here. Four raggedy excuses planted by the city. From our room we can hear them, but Nenny just sleeps and doesn’t appreciate these things.

10 Their strength is secret. They send ferocious roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep.

Let one forget his reason for being, they’d all droop like tulips in a glass, each with their arms around the other. Keep, keep, keep, trees say when I sleep. They teach.

When I am too sad and too skinny to keep keeping, when I am a tiny thing against so many bricks, then it is I look at trees. When there is nothing left to look at on this street. Four who grew despite concrete. Four who reach and do not forget to reach. Four whose only reason is to be and be.

20

To Sum Up

- The narrator compares herself to four trees.
- She says they look weak but are really very strong.
- She says she is strong like they are and survives like they do.

Chanc¹las

It's me—Mama, Mama said. I open up and she's there with bags and big boxes, the new clothes and, yes, she's got the socks and a new slip with a little rose on it and a pink and white striped dress. What about the shoes? I forgot. Too late now. I'm tired. Whew!

Six-thirty already and my little cousin's baptism² is over. All day waiting, the door locked, don't open up for nobody, and I don't till Mama gets back and buys everything except the shoes.

Now Uncle Nacho is coming in his car, and we have to hurry and get to Precious Blood Church quick because that's where the baptism party is, in the basement rented for today for dancing and tamales and everyone's kids running all over the place.

Mama dances, laughs, dances. All of a sudden, Mama is sick. I fan her hot face with a paper plate. Too many tamales, but Uncle Nacho says too many this and tilts his thumb to his lips.

Everybody laughing except me, because I'm wearing the new dress, pink and white with stripes, and new underclothes and new socks and the old saddle shoes³



tamales



Literary Element

Voice Underline examples of people talking. What is uncommon about Cisneros's writing style?

rented (rent' ed) *adj.* paid money to use or borrow something



To Sum Up

- Mama brings the narrator new clothes but forgets to buy her new shoes.
- Uncle Nacho drives them to the baptism party.
- The narrator is not having a good time because she's embarrassed by her old shoes.

1. **Chanc¹las** is a Spanish word meaning "old, worn-out shoe."

2. A **baptism** is a ceremony in which a person becomes a member of a Christian religion.

3. **Saddle shoes** are a type of shoes. They tie with laces and have a band of a different color across the middle.

scuffed (skufd) *adj.* scratched



dumb (dum) *adj.* not smart



ordinary (ôrd' ən er' ē) *adj.*
common; everyday



Comprehension Check

How does the narrator feel about wearing saddle shoes? Check the correct answer.

- ☐ embarrassed
☐ excited
☐ guilty

To Sum Up

- The narrator wears her old everyday shoes and doesn't like them.
- The narrator and Uncle Nacho dance and everybody watches them.
- As she dances, she forgets about the old shoes.

I wear to school, brown and white, the kind I get every September because they last long and they do. My feet scuffed and round, and the heels all crooked that look dumb with this dress, so I just sit.

Meanwhile that boy who is my cousin by first communion⁴ or something, asks me to dance and I can't. Just stuff my feet under the metal folding chair stamped
30 Precious Blood and pick on a wad of brown gum that's stuck beneath the seat. I shake my head no. My feet growing bigger and bigger.

Then Uncle Nacho is pulling and pulling my arm and it doesn't matter how new the dress Mama bought is because my feet are ugly until my uncle who is a liar says, You are the prettiest girl here, will you dance, but I believe him, and yes, we are dancing, my Uncle Nacho and me, only I don't want to at first. My feet swell big and heavy like plungers, but I drag them across the linoleum floor straight center
40 where Uncle wants to show off the new dance we learned. And Uncle spins me, and my skinny arms bend the way he taught me, and my mother watches, and my little cousins watch, and the boy who is my cousin by first communion watches, and everyone says, wow, who are those two who dance like in the movies, until I forget that I am wearing only ordinary shoes, brown and white, the kind my mother buys each year for school.

4. In the Roman Catholic Church, children often receive their first communion as a group. The speaker's **cousin by first communion** is someone who was in the same group when she received her first communion.

And all I hear is the clapping when the music stops. My uncle and me bow and he walks me back in my thick shoes to my mother who is proud to be my mother. All night the boy who is a man watches me dance. He watched me dance.

50



Literary Element

Voice Cisneros sometimes runs sentences together without punctuation. Why do you think she does this? Check each correct answer.

- ☐ To help the reader feel the narrator's emotions.
- ☐ To make the words sound like spoken language.
- ☐ To confuse the reader.

To Sum Up

- The narrator no longer feels embarrassed by her old shoes.
- She is happy because everyone claps for them.

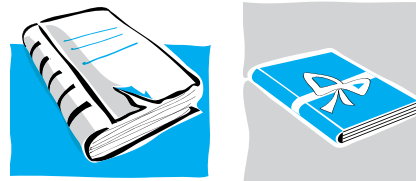
Vocabulary Check

A. Circle the picture that best answers the question.

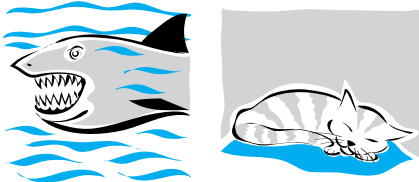
1. Which shoes are **scuffed**?



3. Which book is **raggedy**?



2. Which animal looks **ferocious**?



4. Which candle is **skinny**?



B. Check the phrase that is the best example of the vocabulary word.

5. **dumb**

- ☐ turning your homework in on time
- ☐ turning your homework in late

7. **rented**

- ☐ something that you own
- ☐ something that you pay to borrow

6. **ordinary**

- ☐ something that is very special
- ☐ something that is common

8. **ferocious**

- ☐ a butterfly
- ☐ an angry bear

C. Think about what the vocabulary words meant in "Four Skinny Trees" and "Chanclas." Check the correct meaning.

9. The trees were able to grow **despite** the fact that they were planted near concrete.

- ☐ because of
- ☐ even though
- ☐ in the soil

11. The cat was so **skinny** that you could see all of its ribs.

- ☐ thin
- ☐ fat
- ☐ beautiful

10. My mom threw away my favorite pair of **raggedy** jeans.

- ☐ old and torn
- ☐ expensive and new
- ☐ perfect fitting

12. Superman is not an **ordinary** person because he flies.

- ☐ angry
- ☐ excellent
- ☐ everyday



Comprehension Check

A. Tell what happens in “Chanclas” using this flow chart.

1. The narrator gets upset when her mother _____
_____.



2. The narrator doesn’t want to dance with her Uncle Nacho, because _____
_____.



3. The narrator feels proud of herself after _____
_____.

B. Write a sentence to answer the questions about the selections.

4. Why are the four trees important to the narrator in “Four Skinny Trees”?

5. Who offers support to the narrator in “Chanclas”? How?

C. Think about “Four Skinny Trees” and “Chanclas.” Write a paragraph explaining how you can recognize Sandra Cisneros’s voice in these selections. What words and phrases does she use to show voice? How else does she show voice?



Write an E-mail

Pretend you are the narrator in "Chanclas." Write an E-mail to a friend. Tell the friend about the events that led up to the baptism party. Tell about the dance. Write in a style similar to the way you speak. Then share your E-mail with a partner.

☐ ☐ ✕

From:

To:

Hi _____,

Well, yesterday when Mama came home _____

Then Uncle Nacho came over and _____

When I got there, _____

Then _____

And you know who was there? _____

7.10 Analyze, make inferences and draw conclusions about expository text and provide evidence from text to support understanding.

7.10.C Use different organizational patterns as guides for summarizing and forming an overview of different kinds of expository text.

TIME Message of Hope

by Ericka Souter and Dietlind Lerner

Connect to the Magazine Article

Think of a time when somebody helped you with something. Maybe it was a friend, a parent, or a teacher. How did you feel when this person helped you? What did you learn from the experience? Answer the questions below about what happened and how you felt.

1. Who helped you?

2. What did he or she help you do?

3. How did this make you feel?

4. What did you learn from the experience?

Reading Strategy Summarize

When you **summarize**, you take the most important ideas from what you read and put them into your own words. If someone else reads your summary, he or she should be able to understand what the selection is about.

To write a good summary, ask yourself these questions as you read and after you read:

- What are the main ideas?
- What important details support the main ideas?
- How can I say this in my own words?

Talk with a partner about the pictures. Discuss how the pictures help you understand the words.

Content Vocabulary

refugee (ref' yu je') *n.* a person who leaves his or his own country for safety
*Sade is a **refugee** because there was not enough food in his country.*

► Cognate (Spanish)
refugiado(a)



destroyed (di stroid') *v.* broken to pieces; ruined
*Some houses were **destroyed** in the hurricane.*

► Cognate (Spanish)
destruir



immigrants (im' ə grantz) *n.* people who move to a new country
*Some **immigrants** move to new countries so they can support their families.*

► Cognate (Spanish)
inmigrantes



village (vil' ij) *n.* a place a little smaller than a town
*He grew up in a small **village** with few other families.*



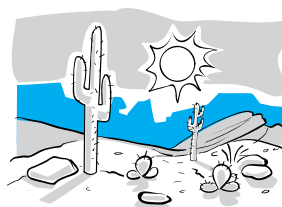
separated (sep' ə rā ted) *v.* kept apart
*Victor and I were **separated** at the crowded party.*

► Cognate (Spanish)
separar



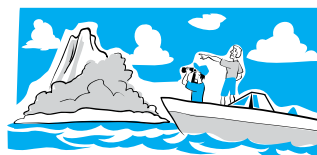
desert (dez' ərt) *n.* land without water and trees
*There is very little water in a **desert**.*

► Cognate (Spanish)
desierto

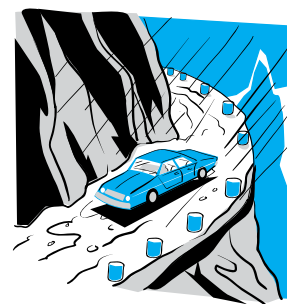


exploring (iks plôr' ing) *v.* looking around; getting to know
*Vicente and his brothers like **exploring** new places.*

► Cognate (Spanish)
explorar



rough (ruf) *adj.* unpleasant or harsh; violent
*Our trip through the mountains was **rough** because of the storm.*



For more practice, see page 271.



TIME

Message of Hope

refugee (ref' yu jē') *n.* a person who leaves his or her own country for safety



Background Information

Kenya is a country in Africa.
Kakuma is a city in Kenya.

destroyed (di stroid') *v.* broken to pieces; ruined



To Sum Up

- Three young men visit the refugee camp in Kenya where they used to live.
- They live in America now.

They became known as the Lost Boys of Sudan after fleeing the horrible civil war. Now three, who have done well in the United States, have returned to a refugee camp. Their goal is to help prepare others for fast food, phones, and life in America.

In a small, hot classroom in a crowded Kakuma, Kenya, refugee camp, a group of 20-year-olds sit at desks. They fire questions at three young men wearing shirts and ties. "What is the weather like in America?" asks one student. "Why are there murderers there?" asks another. "If obesity¹ is a problem, why are you skinny?" asks another. The men, who have photos of sports stars, roller coasters, and buses, answer with care. They also give some tips. "In America it is a very good thing to say thank you," says one. "When you get to America, everyone will ask if you are hungry," says another. "In our country it is insulting to ask that, so you say no. My advice to you is to say yes. We missed a lot of good food because of our culture!"

Just 10 years ago, Duom Deng, David Ayiik, and James Biar were refugees too. During Sudan's civil war, the three boys had seen their parents killed and their villages destroyed. Then they and thousands of other orphaned children walked 1,000 miles east to Ethiopia. Once there, they spent five years wandering between refugee camps. Eventually they settled in Kakuma. Aid workers called the

1. **Obesity** is the condition of being very overweight.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

immigrants (im' ə grəntz) *n. pl.*
people who move to a new
country



Here, **straight from my heart**
means "true and sincere."



Comprehension Check

Reread the boxed text at the top of the page. Underline the organization that is helping the boys.

A **hot item** is a popular item that a lot of people want.

To Sum Up

- Refugee boys in Kakuma are called the Lost Boys.
- The three boys are in college now in California.
- They are back in Kakuma to help other boys who are going to America.

thousands of male orphans the Lost Boys. (Girls also fled to the camps. For cultural reasons, they were placed with refugee foster families.)² "We made ourselves brothers," says Deng, who is in his mid-20s. "We learned by ourselves to be good to ourselves and to others."

That good sense stuck with Ayiik, Deng, and Biar when they came to the United States with 3,600 other Kakuma refugees. In less than five years, they changed from wide-eyed immigrants who had never seen a kitchen freezer to young men working their way through college in San Diego, California. Now they have returned to Kakuma—thanks to the help of the San Diego Rotary Club.³ Their goal is to help the next group of U.S.-bound hopefuls prepare for their new home. "The desire to go back to the camp was **straight from my heart**," says Deng. "I wanted to see how the rest were doing. It was a big thought for me that I had left them."

Thousands of Kakuma's 86,000 refugees are Lost Boys. Most of them have applied for U.S. visas.⁴ But until the visas are approved, the refugees live in mud huts, sleep on wooden slabs, and eat only grain and water. Most have never owned a book, which made the 1,000 donated dictionaries Deng, Ayiik, and Biar brought a **hot item**. Deng's digital camera was also a hit. Some of the kids had never seen their own image and collapsed in squeals of delight. Tulasi Sharma works at the camp. "It is so important for the students to see the Lost Boys," says Sharma. "To know that it is possible [to succeed] and to know that they have not been forgotten."

The trip had an effect on the three from San Diego too.

2. **Foster families** are families that offer their homes to children who need a home for short or long periods of time.

3. The main goals of the **Rotary Club** are to help people in need and to build peace and understanding. There are "clubs" in many cities around the world.

4. A **visa** is an official document that gives visitors permission to enter or leave a country.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

village (vil' ij) *n.* a place a little smaller than a town



separated (sep' ə rā ted) *v.* kept apart



desert (dez' ərt) *n.* land without water and trees



"I was really uncomfortable to see them that way," Deng says of his friends who live in poverty. "The food that they have is still not enough. They are not getting any vegetables or oils. The water gets cut off after just an hour. It is so sad to me."

60 The three have come a long way. In 1987 Deng's family, members of Sudan's Dinka tribe, had just settled down to dinner. Suddenly, Sudanese soldiers surrounded their tiny village. "We heard a cry from a neighbor," he recalls. "There were horses, guns, men everywhere." In the confusion, he was separated from his mother and father. But, like many parents, they had warned him that if the men with guns came, he should run east.

70 With the sounds of the village burning and people being shot, 6-year-old Deng ran with the other children. He was wearing a T-shirt and shorts—the only clothes he would have for the next two years. Deng and the other kids joined up with a larger group heading across the desert. "I remember eating leaves, I was so hungry and thirsty," he recalls. Hundreds died of hunger or were killed by lions and crocodiles, according to Ayiik. "I was very scared. I think I made it because I saw other kids like me and I tried to be strong like them," he says. "I couldn't give up."

Years later, the three arrived in the United States. They had only enough money to last for three months. Judy Bernstein is a volunteer who helped the young men get used to life in their new country. "They would put eggs and milk in the cupboard, not the refrigerator," she says.

To Sum Up

- Deng lost his parents when soldiers attacked their village.
- The children survived terrible things before moving to America.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

exploring (iks plôr' ing) *v.* looking around; getting to know



rough (ruf) *adj.* unpleasant or harsh; violent



To Sum Up

- The young men learned many things in their new country.
- The San Diego Rotary Club helped them a lot.

Lost Boys younger than 18 were placed in foster homes.

- 80 The rest had to fend for themselves.⁵ To get ready for job interviews, “they learned how to look someone in the eye, which is not part of the Dinka culture,” explains Bernstein. Sharing, however, is part of their culture. When one Lost Boy got a job interview, he would bring three or four of his “brothers” so they might find work too.

Many of them spent a lot of their early time in America exploring. They went to zoos and grocery stores. They tried fast food. And they learned to cook. “In Sudan only women cook,” says Ayiik, who has grown very fond of burgers.

- 90 “It was a hard thing to learn.” Their first apartments were often in rough parts of town. Usually five guys shared two bedrooms. For the San Diego Lost Boys, the local Rotary Club became a place to go. Bernstein took Deng and Ayiik to the club to speak about their experiences. The young men formed their own group within the club. The Rotarians helped with English lessons and job training.

5. The phrase **to fend for themselves** means “to take care of themselves without help from others.”

REFLECT

Summarize

Reread the boxed text. Write a brief summary of what you read on this page. Use your own words to retell only the most important ideas.



Talk about your answer with a partner.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned



Comprehension Check

What does Stephen Brown say about the three boys?

Check one.

- ☐ They are rude and lazy.
- ☐ They eat too much.
- ☐ They are kind and polite.

Look for the words *big*, *good*, and *help* on this page. Then write a sentence using each of these words. Read your sentence to a partner.

Club member Stephen Brown helped them raise money to return to Kakuma. “Not only are they selfless and polite, but they present themselves with a dignity that’s amazing, considering what they’ve gone through,” he says. “They have big smiles and good senses of humor.”

All three young men attend local colleges. Deng studies communication and general education. He also works at a graphic design company. Ayiik studies business accounting and works as a file clerk. Biar, the shyest of the three, studies education. “We passed a big disaster, and now we’re having a good life and good experiences,” says Deng. Eventually the men, who are all single, plan to return to Sudan. They want to help rebuild—and perhaps find wives.

These days they seem neither boyish nor lost. As Simon Laur, a 24-year-old refugee in the Kakuma class, suggests, “Maybe we should call you the Found Boys.”

To Sum Up

- The three young men are studying at American colleges.
- They want to return to Sudan someday to help rebuild.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

TIME Message of Hope

Comprehension Check

- A.** Read the main idea for “TIME: Message of Hope” below.
Then write two supporting details for that main idea.

Main Idea: Three boys who live in America return to their old refugee camp in Kenya.

Supporting Detail: They were part of a group called _____.

Supporting Detail: They want to help _____.

- B.** Read each sentence. Circle the numbers of the three sentences that you think are the most important details from the magazine article.

1. The young men wear shirts and ties.
2. The Lost Boys are children who lost their parents in Sudan’s civil war.
3. Most of the Lost Boys have applied for U.S. visas.
4. David Ayiik likes to eat burgers.
5. When the young men moved to America, they spent time at the San Diego Rotary Club.

- C.** Think about the main idea and important details in the article.
Then write a summary of “TIME: Message of Hope” in your own words.

During Sudan’s civil war, _____



7.3 Analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support understanding.

7.3.C Analyze how place and time influence the theme or message of a literary work.

from

Barrio Boy

and

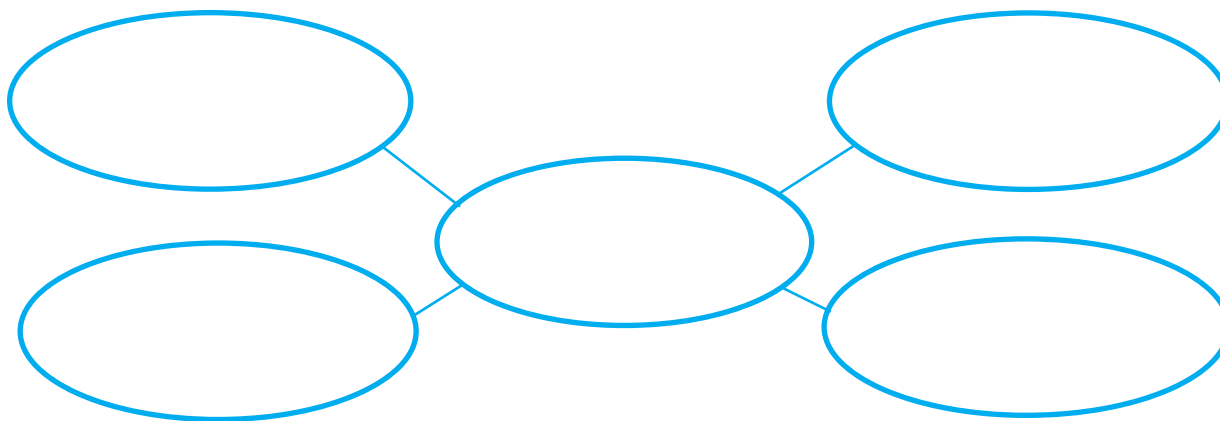
by Ernesto Galarza

How I Learned English

by Gregory Djanikian

Connect to the Autobiography and the Poem

What type of person do you want to be? How can you become who you want to be? Write who you want to be in the center oval. Write the ways you can become that person in the outer ovals.



Literary Element **Setting**

Setting is where and when a story or poem takes place. The setting helps create the mood, or feeling, of the story. Look for details that tell when and where events take place.

Reading Skill **Compare and Contrast**

When you **compare**, you find ways that two texts are alike and how they are different. When you **contrast**, you find ways that two texts are different. You can compare and contrast any element of two texts, such as setting.

When you compare and contrast settings, you understand both texts better. You can use what you have learned about the setting of one text to help you think about the other text.

After you read the two texts, think about how they are alike and how they are different.

Ask yourself:

- Where do the events take place?
- In what time do the events take place?
- How are the settings alike and different?

Talk with a partner about the pictures. Discuss how the pictures help you learn the words.

Content Vocabulary

signaled (sig' nald) v. sent a message with a motion
*The teacher **signaled** for us to sit down.*

- Cognate (Spanish) **señalar.**



secure (si kyoor') adj. safe
*The paintings are **secure** in the museum.*

- Cognate (Spanish) **seguro(a)**



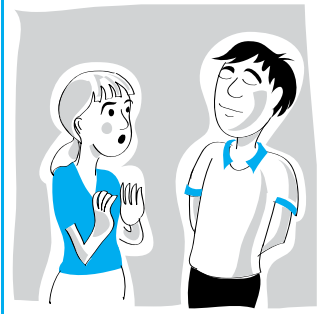
energetic (en ar jet' ik) adj. full of energy; lively
*This **energetic** dog plays all day long.*

- Cognate (Spanish) **enérgico(a)**



private (prī' vit) adj. not for everyone; kept to yourself
*I did not let my sister read my **private** letter.*

- Cognate (Spanish) **privado(a)**



plopped (plopt) v. dropped or fell heavily
*I **plopped** the laundry onto the floor.*



clutching (kluch' ing) v. holding tightly
*James was **clutching** his father's hand in the crowd.*



stamping (stamp' ing) v. hitting something hard against the ground
*The unhappy child was **stamping** his foot on the floor.*



dusk (dusk) n. the time of day just before night
*At **dusk**, it starts to get dark.*



For more practice, see page 274.



from

Barrio Boy



Comparing Literature

Underline the words that describe Lincoln School.

The two of us walked south on Fifth Street one morning to the corner of Q Street and turned right. Half of the block was occupied by the Lincoln School. It was a three-story wooden building, with two wings that gave it the shape of a double-T connected by a central hall. It was a new building, painted yellow, with a shingled roof that was not like the red tile of the school in Mazatlán.¹ I noticed other differences, none of them very reassuring.

We walked up the wide staircase hand in hand and
10 through the door, which closed by itself. A mechanical contraption screwed to the top shut it behind us quietly.

Up to this point the adventure of enrolling me in the school had been carefully rehearsed. Mrs. Dodson had told us how to find it and we had circled it several times on our walks. Friends in the *barrio*² explained that the director was called a principal, and that it was a lady and not a man. They assured us that there was always a person at the school who could speak Spanish.

Exactly as we had been told, there was a sign on the
20 door in both Spanish and English: "Principal." We crossed the hall and entered the office of Miss Nettie Hopley.

To Sum Up

- Ernesto is starting school in the United States.
- Ernesto is nervous.
- His neighbors have told him what to do and what to expect.

1. **Mazatlán** (mä sät län') is a city in Mexico.

2. A **barrio** (bä' rē ō) is a Hispanic neighborhood.

Miss Hopley was at a roll-top desk to one side, sitting in a swivel chair that moved on wheels. There was a sofa against the opposite wall, flanked by two windows and a door that opened on a small balcony. Chairs were set around a table and framed pictures hung on the walls of a man with long white hair and another with a sad face and a black beard.

The principal half turned in the swivel chair to look at us over the pinch glasses crossed on the ridge of her nose. To do this she had to duck her head slightly as if she were about to step through a low doorway.

What Miss Hopley said to us we did not know but we saw in her eyes a warm welcome and when she took off her glasses and straightened up she smiled wholeheartedly,³ like Mrs. Dodson. We were, of course, saying nothing, only catching the friendliness of her voice and the sparkle in her eyes while she said words we did not understand. She signaled us to the table. Almost tiptoeing across the office, I maneuvered myself to keep my mother between me and the gringo⁴ lady. In a matter of seconds I had to decide whether she was a possible friend or a menace.⁵ We sat down.

Then Miss Hopley did a formidable⁶ thing. She stood up. Had she been standing when we entered she would have seemed tall. But rising from her chair she soared. And what she carried up and up with her was a buxom superstructure, firm shoulders, a straight sharp nose, full cheeks slightly molded by a curved line along the nostrils, thin lips that moved like steel springs, and a high forehead topped by hair gathered in a bun. Miss Hopley was not a

3. **Wholeheartedly** means "sincerely."

4. A **gringo** lady is one who is white and not Hispanic.

5. **Menace** means "danger" or "threat."

6. A **formidable** person causes fear in others.



Comprehension Check

How does Miss Hopley make Ernesto feel welcome? Check the correct answer.

- ☐ She smiles and speaks in a friendly voice.
- ☐ She speaks to Ernesto in Spanish.
- ☐ She stands up from her chair.

30

signaled (sig' nald) v. sent a message with a motion



40

To Sum Up

- Ernesto and his mother meet the school principal, Miss Hopley.
- Miss Hopley speaks English, but Ernesto and his mother speak Spanish.
- Ernesto and his mother do not understand Miss Hopley.

50



Comprehension Check

Why does Miss Hopley call an interpreter? Check the correct answer.

- ☐ She wants Ernesto to meet new people.
- ☐ She needs someone to speak Spanish.
- ☐ She is tired of talking and filling out papers.

secure (si kyoor') *adj.* safe



To Sum Up

- Miss Hopley calls in a boy to speak Spanish for her.
- Miss Hopley fills out Ernesto's papers.
- Miss Hopley takes Ernesto to Miss Ryan's first-grade class.

giant in body but when she mobilized it to a standing position she seemed a match for giants. I decided I liked her. She strode to a door in the far corner of the office, opened it and called a name. A boy of about ten years appeared in the doorway. He sat down at one end of the table. He was brown like us, a plump kid with shiny black hair combed straight back, neat, cool, and faintly

60 obnoxious.⁷

Miss Hopley joined us with a large book and some papers in her hand. She, too, sat down and the questions and answers began by way of our interpreter. My name was Ernesto. My mother's name was Henriqueta. My birth certificate was in San Blas. Here was my last report card from the Escuela Municipal Numero 3 para Varones⁸ of Mazatlán, and so forth. Miss Hopley put things down in the book and my mother signed a card.

70 As long as the questions continued, Doña⁹ Henriqueta could stay and I was secure. Now that they were over, Miss Hopley saw her to the door, dismissed our interpreter and without further ado took me by the hand and strode down the hall to Miss Ryan's first grade.

Miss Ryan took me to a seat at the front of the room, into which I shrank—the better to survey her. She was, too skinny, somewhat runty to me, of a withering height when she patrolled the class. And when I least expected it, there she was, crouching by my desk, her blond radiant face level with mine, her voice patiently maneuvering me over the
80 awful idiocies of the English language.

7. **Obnoxious** means "annoying."

8. The mother's first name is **Henriqueta** (en' ri ke' tä). Ernesto was born in **San Blas**. He went to a school called **Escuela Municipal para Varones** (es kwä' lä mōō nē' sē päl' pä' rä bā rō' nes).

9. **Doña** (dōn' yā) is a term of respect for a married woman.

During the next few weeks Miss Ryan overcame my fears of tall, energetic teachers as she bent over my desk to help me with a word in the pre-primer. Step by step, she loosened me and my classmates from the safe anchorage of the desks for recitations at the blackboard and consultations at her desk. Frequently she burst into happy announcements to the whole class. "Ito can read a sentence," and small Japanese Ito, squint-eyed and shy, slowly read aloud while the class listened in wonder: "Come, Skipper, come. Come and run." The Korean, Portuguese, Italian, and Polish first graders had similar moments of glory, no less shining than mine the day I conquered "butterfly," which I had been persistently¹⁰ pronouncing in standard Spanish as boo-ter-flee. "Children," Miss Ryan called for attention. "Ernesto has learned how to pronounce *butterfly*!" And I proved it with a perfect imitation of Miss Ryan. From that celebrated success, I was soon able to match Ito's progress as a sentence reader with "Come, butterfly, come fly with me."

Like Ito and several other first graders who did not know English, I received private lessons from Miss Ryan in the closet, a narrow hall off the classroom with a door at each end. Next to one of these doors Miss Ryan placed a large chair for herself and a small one for me. Keeping an eye on the class through the open door she read with me about sheep in the meadow and a frightened chicken

10. If you do something **persistently**, you do it again and again.

energetic (en ər jet' ik) *adj.* full of energy; lively



90



Comprehension Check

How are Ernesto and his classmates alike? Check the correct answer.

- ☐ They are all skinny.
- ☐ They all speak Spanish.
- ☐ They are all learning English.

100

private (prī' vit) *adj.* not for everyone; kept to yourself



To Sum Up

- Ernesto is in class with children from many other countries.
- All of the students are learning to speak English.
- Miss Ryan gives private English lessons to each child.



Comparing Literature

How is Lincoln School like Ernesto's neighborhood? Check the correct answer.

- ☐ Everyone there speaks Japanese.
- ☐ Almost everyone comes there from Mexico.
- ☐ People come there from all over the world.



Comprehension Check

Underline the sentence that shows Ernesto is a good student.

going to see the king, coaching me out of my phonetic¹¹ ruts in words like *pasture*, *bow-wow-wow*, *hay*, and *pretty*, which to my Mexican ear and eye had so many unnecessary sounds and letters. She made me watch her lips and then close my eyes as she repeated words I found hard to read. When we came to know each other better, I tried interrupting to tell Miss Ryan how we said it in Spanish. It didn't work. She only said "oh" and went on with *pasture*, *bow-wow-wow*, and *pretty*. It was as if in that closet we were both discovering together the secrets of the English language and grieving together over the tragedies of Bo-Peep. The main reason I was graduated with honors from the first grade was that I had fallen in love with Miss Ryan. Her radiant, no-nonsense character made us either afraid not to love her or love her so we would not be afraid, I am not sure which. It was not only that we sensed she was with it, but also that she was with us.

Like the first grade, the rest of the Lincoln School was a sampling of the lower part of town where many races made their home. My pals in the second grade were Kazushi, whose parents spoke only Japanese; Matti, a skinny Italian boy; and Manuel, a fat Portuguese who would never get into a fight but wrestled you to the ground and just sat on you. Our assortment of nationalities included Koreans, Yugoslavs, Poles, Irish, and home-grown Americans.

Miss Hopley and her teachers never let us forget why we were at Lincoln: for those who were alien,¹² to become good Americans; for those who were so born, to accept the rest of us. Off the school grounds we traded the same

To Sum Up

- Miss Ryan reads with Ernesto.
- Miss Ryan is a good teacher.
- Ernesto graduates from first grade with honors.

11. **Phonetic** means "related to speech sounds."

12. Here, **alien** refers to people born outside the United States.

insults we heard from our elders. On the playground we were sure to be marched up to the principal's office for calling someone a wop, a chink, a dago, or a greaser.¹³ The school was not so much a melting pot¹⁴ as a griddle where Miss Hopley and her helpers warmed knowledge into us and roasted racial hatreds out of us.

140

At Lincoln, making us into Americans did not mean scrubbing away what made us originally foreign. The teachers called us as our parents did, or as close as they could pronounce our names in Spanish or Japanese. No one was ever scolded or punished for speaking in his native tongue on the playground. Matti told the class about his mother's down quilt, which she had made in Italy with the fine feathers of a thousand geese. Encarnación¹⁵ acted out how boys learned to fish in the Philippines. I astounded the third grade with the story of my travels on a stagecoach, which nobody else in the class had seen except in the museum at Sutter's Fort. After a visit to the Crocker Art Gallery and its collection of heroic paintings of the golden age of California, someone showed a silk scroll with a Chinese painting. Miss Hopley herself had a way of expressing wonder over these matters before a class, her eyes wide open until they popped slightly. It was easy for me to feel that becoming a proud American, as she said we should, did not mean feeling ashamed of being a Mexican.

150

160

13. **Wop, chink, dago,** and **greaser** are hurtful names for people of different nationalities.

14. Here, a **melting pot** means a place where people of different cultures become one culture.

15. **Encarnación** is a boy's name.

To Sum Up

- At Lincoln School, students are proud of their own culture.
- Ernesto learns that he can be proud to be American and proud to be Mexican at the same time.

How I Learned English



Comparing Literature

Where is the narrator?
Check the correct answer.

- ☐ at home with his family
- ☐ at a sports stadium
- ☐ on a baseball field in an empty lot

plopped (plopt) *adj.* dropped or fell heavily



Stung means “hit.”

To Sum Up

- The narrator has just arrived in the United States.
- He joins in a neighborhood baseball game.
- The ball hits him in the head.

It was in an empty lot
Ringed by elms and fir and honeysuckle.
Bill Corson was pitching in his buckskin jacket,
Chuck Keller, fat even as a boy, was on first,
5 His t-shirt riding up over his gut,

Ron O'Neill, Jim, Dennis, were talking it up
In the field, a blue sky above them
Tipped with cirrus.¹ And there I was,

10 Just off the plane and plopped in the middle
Of Williamsport, Pa. and a neighborhood game,

Unnatural and without any moves,
My notions² of baseball and America
Growing fuzzier each time I whiffed.³

15 So it was not possible that I,
Banished⁴ to the outfield and daydreaming

Of water, or a hotel in the mountains,
Would suddenly find myself in the path
Of a ball **stung** by Joe Barone.

20 I watched it closing in
Clean and untouched, transfixed⁵

By its easy arc before it hit
My forehead with a thud.
I fell back,

1. **Cirrus** refers to high, thin clouds.

2. **Notions** are ideas.

3. In baseball, **whiffed** means “struck out.”

4. **Banished** means “sent away.”

5. **Transfixed** means “holding still.”

Dazed, clutching my brow,
Groaning, "Oh my shin, oh my shin,"⁶

And everybody peeled away from me
And dropped from laughter, and there we were,
All of us writhing⁷ on the ground for one reason
Or another.

Someone said "shin" again,

There was a wild stamping of hands on the
ground,
A kicking of feet, and the fit
Of laughter overtook me too,
And that was important, as important
As Joe Barone asking me how I was

Through his tears, picking me up
And dusting me off with hands like swatters,⁸

6. The ball hits the narrator in the **brow** (the forehead), but he calls it the wrong thing. The **shin** is a bone in the leg.
7. **Writhing** is twisting like a worm or snake.
8. The narrator compares Joe's hands to fly **swatters**. Fly swatters are tools used to kill bugs.

REFLECT

Compare and Contrast

Compare and contrast the settings in *Barrio Boy* and "How I Learned English." In what ways are they similar? In what ways are they different? What do you learn from the settings?



Talk about your answer with a partner.



Comprehension Check

25 How do you know that the narrator does not speak English very well? Check the correct answer.

- ☐ He can't hit the baseball.
☐ He calls his forehead a shin.
☐ He laughs at himself.

30

clutching (kluch' ing) v. holding tightly



35

stamping (stamp' ing) v. hitting something hard against the ground



To Sum Up

- The narrator falls back, holds his head, and says, "My shin! My shin!"
- The other players laugh, and the narrator starts to laugh, too.
- One of the other players helps him up.

dusk (dusk) *n.* the time of day just before night.



And though my head felt heavy,
I played on till dusk

40 Missing flies and pop-ups and grounders⁹

And calling out in desperation¹⁰ things like
“Yours” and “take it,” but doing all right,

Tugging at my cap in just the right way,
Crouching low, my feet set,

45 “Hum baby” sweetly on my lips.

To Sum Up

- They all play baseball together for the rest of the day.

9. **Flies** are balls hit high into the air. **Pop-ups** are short flies. **Grounders** are balls that roll or bounce along the ground.

10. **Desperation** is a lack of hope.

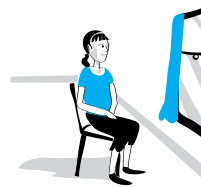
Vocabulary Check

A. Circle the picture that best answers the question.

1. Which person is **clutching** something?



3. Which place is **private**?



2. Which picture shows **dusk**?



B. Match each vocabulary word with its meaning.

- | | |
|-------------------------|-----------------------|
| 4. signaled ____ | a. safe |
| 5. secure ____ | b. fell heavily |
| 6. plopped ____ | c. hitting the ground |
| 7. stamping ____ | d. made a motion |

C. Think about "Barrio Boy" and "How I Learned English."

Check the correct meaning of each vocabulary word.

8. She was a tall, **energetic** athlete.

- ☐ frightening
☐ lively
☐ moving

10. The person was **stamping** on the floor.

- ☐ walking gently
☐ falling down
☐ walking heavily

9. The rain **plopped** in the middle of my head.

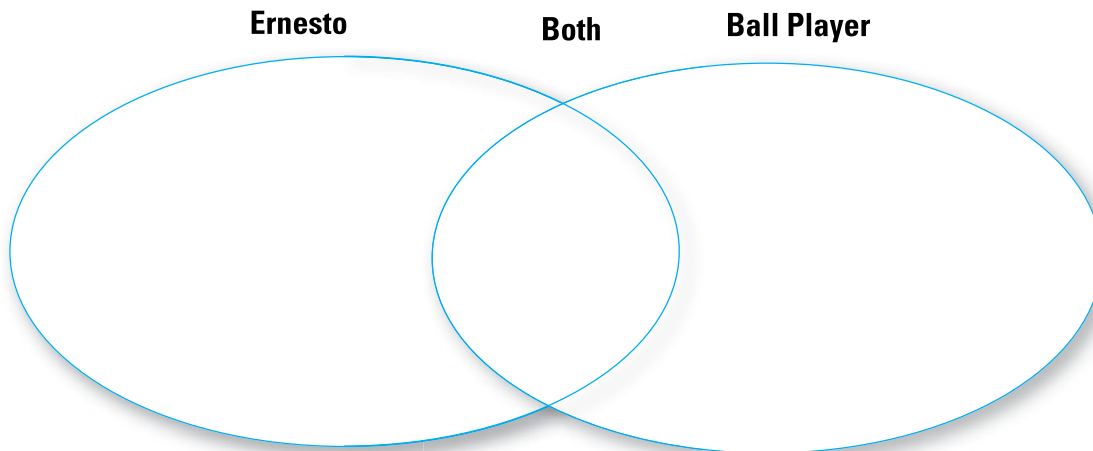
- ☐ dropped
☐ put away
☐ given up

Comprehension Check

- A.** Draw a picture of Lincoln School from “Barrio Boy.” Then draw the baseball field from “How I Learned English.”



- B.** Compare and contrast Ernesto from “Barrio Boy” and the narrator in “How I Learned English.” How are they alike? How are they different?



- C.** Think about the autobiography and the poem. Then complete the sentences.

1. Both of these texts are about _____.
2. Ernesto starts learning at _____, and the other boy learns a word during _____.
3. Ernesto takes lessons with _____.
4. The baseball player gets an English lesson from _____.



7.5 Understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support understanding. Explain a playwright's use of dialogue and stage directions.

7.3.C Analyze how place and time influence the theme or message of a literary work.



The Monsters Are Due on Maple Street

by Rod Serling



Connect to the Teleplay

Imagine the power went out. Think about what it would be like if lights, telephones, and cars stopped working. With a partner, talk about what the experience would be like for you and your neighbors. Write what you would not be able to do in the left column. Think of solutions to these problems and write them in the right column.

If the power went out . . .	A solution to these problems might be . . .

Literary Element Teleplay

A **teleplay** is a play written for television. A teleplay is divided into **acts** and **scenes**, just like a play written for the stage. A teleplay contains stage directions. Stage directions give information to the actors and the studio crew. Stage directions can

- describe characters, settings, and mood.
- tell the actors and studio crew what to do.

The written play shows stage directions in *italics* within brackets. For example, if the writer wants a view of the night sky, he or she might write:

[*Fade in on a shot of the night sky.*]

Reading Strategy Monitor Comprehension

When you **monitor comprehension**, you make sure you understand what you are reading. You ask yourself questions about the characters, actions, and events.

To monitor comprehension,

- ask yourself questions about the story that start with *who*, *what*, *where*, *when*.
- reread parts of the text that you don't understand.
- ask yourself questions about ideas and elements that appear in the story.

Selection Vocabulary Practice saying the words with a partner.

infinity (in fin' ə tē) *n.* time or space that has no end

*We sometimes use the word **infinity** when we talk about outer space.*

➤ Cognate (Spanish) **infinidad**

reflective (ri flek' tiv) *adj.* thoughtful

*Juana seemed **reflective** as she read her old poem.*

➤ Cognate (Spanish) **reflexivo(a)**

instill (in stil') *v.* to put into a person's mind over time

*Parents try to **instill** good manners in their children.*

revelation (rev' ə lā' shən) *n.* a moment of giving or receiving surprising information

*It was a **revelation** to find out that Josela plays the trumpet.*

➤ Cognate (Spanish) **revelación**

accusations (ak' yə za' shəns) *n. pl.* statements that suggest someone has done something wrong

*Daryl's **accusations** against Pete were false.*

➤ Cognate (Spanish) **acusaciones**

Content Vocabulary

vast (vast) *adj.* very large
*I love this **vast** and beautiful country.*

➤ Cognate (Spanish) **vasto(a)**



meteor (me' tē ə) *n.* a space rock that looks like a streak of light as it moves through the night sky
*Anh looked up at the stars and saw a **meteor** in the sky.*



murmur (mur' mər) *v.* speak quietly
*I heard him **murmur**, "What time will this be over?"*

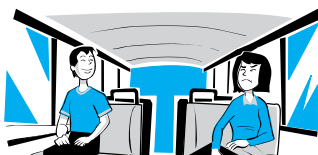
➤ Cognate (Spanish) **murmurar**



desperately (des' pər it lē) *adv.* in a reckless way
*Rafael ran **desperately** after the school bus.*



stare (stār) *v.* to look at something for a long time with wide open eyes
*I think it is rude to **stare** at people.*



stampede (stam ped') *n.* a sudden rush of animals or people
*There was a **stampede** of shoppers the day after Thanksgiving.*



reluctantly (ri luk' tənt lā) *adv.* not willingly
*Ramona went to bed **reluctantly**.*



nightmare (nīt' mār') *n.* a scary dream
*My sister had a bad **nightmare** last night.*



For more practice, see page 276.





The Monsters Are Due on Maple Street

Background Information

It is important to understand the stage directions in a teleplay. The stage directions help you “see” the action.

- *Pan* means “to turn the camera to follow an actor or an object.”
- *Cut* means “to switch from one scene to another.”
- A *close-up* is a camera shot taken near an actor or an object.
- A *long shot* is a camera shot taken far away from an actor or an object.



Literary Element

Teleplay Underline the stage directions on this page.

vast (vast) *adj.* very large



To Sum Up

- The characters live on Maple Street.
- It is nighttime.

CHARACTERS

Residents of Maple Street:

Steve Brand	Charlie's Wife	Mrs. Goodman
Mrs. Brand	Tommy	Woman
Don Martin	Sally, Tommy's Mother	Man One
Pete Van Horn	Les Goodman	Man Two
Charlie		

Act I

[*Fade in on a shot of the night sky. The various nebulae¹ and planet bodies stand out in sharp, sparkling relief, and the camera begins a slow pan across the Heavens.*]

NARRATOR'S VOICE. There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space, and as timeless as **infinity**. It is the middle

Vocabulary

infinity (in fin' ə tē) *n.* time or space that has no end

1. **Nebulae** (neb' yə lē') are bright masses of dust and gases that can be seen in the night sky.

ground between light and shadow—between science and superstition. And it lies between the pit of man’s fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call The Twilight Zone.

10

[The camera has begun to pan down until it passes the horizon and is on a sign which reads “Maple Street.” Pan down until we are shooting down at an angle toward the street below. It’s a tree-lined, quiet residential American street, very typical of the small town. The houses have front porches on which people sit and swing on gliders, conversing across from house to house. STEVE BRAND polishes his car parked in front of his house. His neighbor, DON MARTIN, leans against the fender watching him. A Good Humor man rides a bicycle and is just in the process of stopping to sell some ice cream to a couple of kids. Two women gossip on the front lawn. Another man waters his lawn.]

20



gliders

NARRATOR’S VOICE. Maple Street, U.S.A., late summer. A tree-lined little world of front porch gliders, hop scotch, the laughter of children, and the bell of an ice cream vendor.

[There is a pause and the camera moves over to a shot of the Good Humor man and two small boys who are standing alongside, just buying ice cream.]

30

NARRATOR’S VOICE. At the sound of the roar and the flash of light it will be precisely 6:43 P.M. on Maple Street.

[At this moment one of the little boys, TOMMY, looks up to listen to a sound of a tremendous screeching roar from overhead. A flash of light plays on both their faces and



Comprehension Check

Reread the boxed text.
What are some phrases the narrator uses to describe Maple Street?

To Sum Up

- It is late summer.
- The neighbors hear a roar and see a flash of light.

meteor (me' tē ə) *n.* a space rock that looks like a streak of light as it moves through the night sky



For my money is a way of saying "in my opinion."

To Sum Up

- The neighbors discuss what happened.
- They decide the crash and light were caused by a meteor.

then it moves down the street past lawns and porches and rooftops and then disappears.

40 *Various people leave their porches and stop what they're doing to stare up at the sky. STEVE BRAND, the man who's been polishing his car, now stands there transfixed,² staring upwards. He looks at DON MARTIN, his neighbor from across the street.]*

STEVE. What was that? A meteor?

DON. [Nods.] That's what it looked like. I didn't hear any crash though, did you?

STEVE. [Shakes his head.] Nope. I didn't hear anything except a roar.

50 **MRS. BRAND.** [From her porch.] Steve? What was that?

STEVE. [Raising his voice and looking toward porch.] Guess it was a meteor, honey. Came awful close, didn't it?

MRS. BRAND. Too close **for my money**! Much too close.

[The camera pans across the various porches to people who stand there watching and talking in low tones.]

NARRATOR'S VOICE. Maple Street. Six-forty-four P.M. on a late September evening. [A pause.] Maple Street in the last calm and **reflective** moment . . . before the monsters came!

[The camera slowly pans across the porches again.]

60 *We see a man screwing a light bulb on a front porch, then getting down off the stool to flick the switch and finding that nothing happens.*

Another man is working on an electric power

Vocabulary

reflective (ri flek' tiv) *adj.* thoughtful

2. To stand **transfixed** means to stand without moving.

mower. He plugs in the plug, flicks on the switch of the power mower, off and on, with nothing happening.

Through the window of a front porch, we see a woman pushing her finger back and forth on the dial hook. Her voice is indistinct and distant, but intelligible and repetitive.]

WOMAN. Operator, operator, something's wrong on the phone, operator! 70

[MRS. BRAND comes out on the porch and calls to STEVE.]

MRS. BRAND. [Calling.] Steve, the power's off. I had the soup on the stove and the stove just stopped working.

WOMAN. Same thing over here. I can't get anybody on the phone either. The phone seems to be dead.

[We look down on the street as we hear the voices creep up from below, small, mildly disturbed voices highlighting these kinds of phrases:]

VOICES. 80

Electricity's off.

Phone won't work.

Can't get a thing on the radio.

My power mower won't move, won't work at all.

Radio's gone dead!

REFLECT

Monitor Comprehension

The narrator says that 6:44 PM is "the last calm and reflective moment" on Maple Street. What happens after 6:44 that makes the neighbors panic?



Talk about your answer with a partner.



Literary Element

Teleplay Check the purpose of the stage direction "[MRS. BRAND comes on the porch and calls to STEVE.]"

- ☐ It describes the mood.
- ☐ It describes the setting.
- ☐ It tells the actor what to do.

To Sum Up

- The neighbors realize that the power and phones are not working.

murmur (mur' mər) v. speak
quietly



To Sum Up

- The neighbors wonder why the power went off.
- Don thinks there may have been an electrical storm.
- Charlie thinks that Steve should go downtown and check with the police.

[PETE VAN HORN, a tall, thin man, is seen standing in front of his house.]

VAN HORN. I'll cut through the back yard . . . See if the power's still on on Floral Street. I'll be right back!

90 [He walks past the side of his house and disappears into the back yard. The camera pans down slowly until we're looking at ten or eleven people standing around the street and overflowing to the curb and sidewalk. In the background is STEVE BRAND'S car.]

STEVE. Doesn't make sense. Why should the power go off all of a sudden, and the phone line?

DON. Maybe some sort of an electrical storm or something.

100 **CHARLIE.** That don't seem likely. Sky's just as blue as anything. Not a cloud. No lightning. No thunder. No nothing. How could it be a storm?

WOMAN. I can't get a thing on the radio. Not even the portable.

[The people again murmur softly in wonderment and question.]

CHARLIE. Well, why don't you go downtown and check with the police, though they'll probably think we're crazy or something. A little power failure and right away we get all flustered³ and everything.

110 **STEVE.** It isn't just the power failure, Charlie. If it was,

3. People get **flustered** when they are nervous and confused.

we'd still be able to get a broadcast on the portable.

[There's a murmur of reaction to this. STEVE looks from face to face and then over to his car.]

STEVE. I'll run downtown. We'll get this all straightened out.

[He walks over to the car, gets in it, turns the key. Looking through the open car door, we see the crowd watching him from the other side. STEVE starts the engine. It turns over sluggishly and then just stops dead. He tries it again and this time he can't get it to turn over. Then, very slowly and reflectively, he turns the key back to "off" and slowly gets out of the car.]

The people stare at STEVE. He stands for a moment by the car, then walks toward the group.]

STEVE. I don't understand it. It was working fine before . . .

DON. Out of gas?

STEVE. *[Shakes his head.]* I just had it filled up.

WOMAN. What's it mean?

CHARLIE. It's just as if . . . as if everything had stopped. *[Then he turns toward STEVE.]* We'd better walk downtown. *[Another murmur of assent⁴ at this.]*

STEVE. The two of us can go, Charlie. *[He turns to look back at the car.]* It couldn't be the meteor. A meteor couldn't do this.

[He and CHARLIE exchange a look, then they start to walk away from the group. We see TOMMY, a serious-faced fourteen-year-old in spectacles who stands a few feet away from the group. He is halfway between them and the two men, who start to walk down the sidewalk.]

120

130

140



Comprehension Check

Reread the boxed text. Why does Charlie suggest that they walk downtown instead of drive?

4. **Assent** means "agreement."

To Sum Up

- Steve's car does not start.
- Charlie and Steve decide to walk downtown.



Literary Element

Teleplay Underline in what way Tommy responds when Charlie asks him, “Who are they?”

TOMMY. Mrs. Brand . . . you better not!

STEVE. why not?

TOMMY. They don’t want you to.

[STEVE and CHARLIE exchange a grin, and STEVE looks back toward the boy.]

STEVE. Who doesn’t want us to?

TOMMY. [Jerks his head in the general direction of the distant horizon.] Them!

STEVE. Them?

CHARLIE. Who are they?

TOMMY. [Very intently.] Whoever was in that thing that came by overhead.

[STEVE knits his brows for a moment, cocking his head questioningly. His voice is intense.]

STEVE. What?

TOMMY. Whoever was in that thing that came over. I don’t think they want us to leave here.

[STEVE leaves CHARLIE and walks over to the boy. He kneels down in front of him. He forces his voice to remain gentle. He reaches out and holds the boy.]

STEVE. What do you mean? What are you talking about?

TOMMY. They don’t want us to leave. That’s why they shut everything off.

STEVE. What makes you say that? Whatever gave you that idea?

WOMAN. [From the crowd.] Now isn’t that the craziest thing you ever heard?

TOMMY. [Persistently but a little intimidated⁵ by the crowd.] It’s always that way, in every story I ever read about a ship landing from outer space.

WOMAN. [To the boy’s mother, sally, who stands on

To Sum Up

- Tommy tells Charlie and Steve not to leave.
- Tommy thinks a spaceship has landed.
- Tommy says that it happens this way in every spaceship story he has read.

5. An **intimidated** person feels scared or threatened.

the fringe of the crowd.] From outer space, yet! Sally, you better get that boy of yours up to bed. He's been reading too many comic books or seeing too many movies or something.

SALLY. Tommy, come over here and stop that kind of talk.

STEVE. Go ahead, Tommy. We'll be right back. And you'll see. That wasn't any ship or anything like it. That was just a . . . a meteor or something. Likely as not—[*He turns to the group, now trying to weight his words with an optimism⁶ he obviously doesn't feel but is desperately trying to instill in himself as well as the others.*] No doubt it did have something to do with all this power failure and the rest of it. Meteors can do some crazy things. Like sunspots.

180

desperately (des' pār it lē) *adv.* in a reckless way



Vocabulary

instill (in stil') *v.* to put into a person's mind over a period of time

6. **Optimism** means "a hopeful view of things."

REFLECT

Monitor Comprehension

Why does Tommy think it is a bad idea for Steve and Charlie to go downtown?



Talk about your answer with a partner.

To Sum Up

- Steve tells Tommy to stop talking about silly stories.
- Steve thinks a meteor made the power go out.



Literary Element

Teleplay Put a check-mark next to the purpose of the long stage direction that begins “[STEVE and CHARLIE stop once again...]”

- ☐ It tells the camera people what to do.
- ☐ It sets the mood.
- ☐ It describes the costumes.

To Sum Up

- Tommy thinks monsters sent people who only look like humans ahead of their spaceship.
- The crowd of neighbors starts to believe Tommy’s story.

DON. [*Picking up the cue.*] Sure. That’s the kind of thing—like sunspots. They raise Cain⁷ with radio reception all over the world. And this thing being so close—why, there’s no telling the sort of stuff it can do. [*He wets his lips, smiles nervously.*] Go ahead, Charlie. You and Steve go into town and see if that isn’t what’s causing it all.

[*STEVE and CHARLIE again walk away from the group down the sidewalk. The people watch silently.*

TOMMY stares at them, biting his lips, and finally calling out again.]

TOMMY. Mr. Brand!

[*The two men stop again. TOMMY takes a step toward them.*]

TOMMY. Mr. Brand . . . please don’t leave here.

[STEVE and CHARLIE stop once again and turn toward the boy. There’s a murmur in the crowd, a murmur of irritation and concern as if the boy were bringing up fears that shouldn’t be brought up; words which carried with them a strange kind of validity⁸ that came without logic but nonetheless registered and had meaning and effect. Again we hear a murmur of reaction from the crowd. TOMMY is partly frightened and partly defiant⁹ as well.]

TOMMY. You might not even be able to get to town. It was that way in the story. Nobody could leave. Nobody except—

STEVE. Except who?

TOMMY. Except the people they’d sent down ahead of them. They looked just like humans. And it wasn’t until the ship landed that—

⁷ To **raise Cain** means to “cause trouble.”

⁸ Something that is true has **validity**.

⁹ A **defiant** person resists or questions authority.

[The boy suddenly stops again, conscious of the parents staring at them and of the sudden hush of the crowd.]

SALLY. [In a whisper, sensing the antagonism¹⁰ of the crowd.] Tommy, please son . . . honey, don't talk that way—

MAN ONE. That kid shouldn't talk that way . . . and we shouldn't stand here listening to him. Why this is the craziest thing I ever heard of. The kid tells us a comic book plot and here we stand listening—

[Steve walks toward the camera, stops by the boy.]

STEVE. Go ahead, Tommy. What kind of story was this? What about the people that they sent out ahead?

TOMMY. That was the way they prepared things for the landing. They sent four people. A mother and a father and two kids who looked just like humans . . . but they weren't.

[There's another silence as STEVE looks toward the crowd and then toward TOMMY. He wears a tight grin.]

STEVE. Well, I guess what we'd better do then is to run a check on the neighborhood and see which ones of us are really human.

[There's laughter at this, but it's a laughter that comes from a desperate attempt to lighten the atmosphere. It's a release kind of laugh. The people look at one another in the middle of their laughter.]

CHARLIE. There must be somethin' better to do than stand around makin' bum jokes about it. [Rubs his jaw nervously.] I wonder if Floral Street's got the same deal we got. [He looks past the houses.] Where is Pete Van Horn anyway? Didn't he get back yet?

[Suddenly there's the sound of a car's engine starting to turn over. We look across the street toward the driveway of LES GOODMAN'S house. He's at the wheel trying to start the car.]

SALLY. Can you get it started, Les?

10. The **antagonism** of a crowd is their unfriendly feelings and actions.



Comprehension Check

Reread the boxed text. How many people does Tommy say will be sent by aliens?

To Sum Up

- Tommy talks more about the people who only look human.
- The crowd of neighbors becomes uneasy.
- Another neighbor tries to turn on his car but fails.

No Dice means “no luck” or “it’s not going to happen.”

stare (stār) v. to look at something for a long time with wide open eyes



[He gets out of the car, shaking his head.]

GOODMAN. **No dice.**

250 [He walks toward the group. He stops suddenly as behind him, inexplicably¹¹ and with a noise that inserts itself into the silence, the car engine starts up all by itself. goodman whirls around to stare toward it.]

The car idles roughly, smoke coming from the exhaust, the frame shaking gently. GOODMAN’S eyes go wide, and he runs over to his car.

The people stare toward the car.]

MAN ONE. He got the car started somehow. He got his car started!

260 [The camera pans along the faces of the people as they stare, somehow caught up by this **revelation** and somehow, illogically, wildly, frightened.]

WOMAN. How come his car just up and started like that?

SALLY. All by itself. He wasn’t anywheres near it. It started all by itself.

[DON approaches the group, stops a few feet away to look toward goodman’s car and then back toward the group.]

270 DON. And he never did come out to look at that thing that flew overhead. He wasn’t even interested. [He turns to the faces in the group, his face taut and serious.] Why? Why didn’t he come out with the rest of us to look?

CHARLIE. He always was an oddball. Him and his whole family. Real oddball.

DON. What do you say we ask him?

[The group suddenly starts toward the house. In this brief fraction of a moment they take the

To Sum Up

- Les’s car starts all by itself.
- They all wonder how it happened.
- The neighbors begin to think Les is one of the people who looks human but is not.

Vocabulary

revelation (rev’ ə lā’ shən) *n.* a moment of giving or receiving surprising information

11. Something that happens **inexplicably** (in’ ɪks plɪk’ ə blē) cannot be explained.

first step toward performing a metamorphosis that changes people from a group into a mob. They begin to head purposefully across the street toward the house at the end. STEVE stands in front of them. For a moment their fear almost turns their walk into a wild stampede, but STEVE's voice, loud, incisive,¹² and commanding, makes them stop.]

280

STEVE. Wait a minute . . . wait a minute! Let's not be a mob!

[The people stop as a group, seem to pause for a moment, and then much more quietly and slowly start to walk across the street. GOODMAN stands alone facing the people.]

GOODMAN. I just don't understand it. I tried to start it and it wouldn't start. You saw me. All of you saw me.

290

[And now, just as suddenly as the engine started, it stops and there's a long silence that is gradually intruded upon by the frightened murmuring of the people.]

12. **Incisive** means "sharp and full of force."

REFLECT

Monitor Comprehension

What does Tommy tell the neighbors about the spaceship stories he read?



Talk about your answer with a partner.

stampede (stam pēd') *n.* a sudden rush of animals or people



To Sum Up

- The crowd moves toward Les's house.
- Steve tries to stop them.
- Les tells the crowd he doesn't know what's happening.
- The engine turns off again.



Literary Element

Teleplay Underline in what way the camera shows Steve as he comes through the crowd.

To Sum Up

- Les tries to keep the crowd at a distance.
- Steve explains to Les that everyone thinks he is a monster.

GOODMAN. I don't understand. I swear . . . I don't understand. What's happening?

DON. Maybe you better tell us. Nothing's working on this street. Nothing. No lights, no power, no radio. [*And then meaningfully*] Nothing except one car—yours!

300 [*The people pick this up and now their murmuring becomes a loud chant filling the air with **accusations** and demands for action. Two of the men pass DON and head toward GOODMAN, who backs away, backing into his car and now at bay.¹³*]

GOODMAN. Wait a minute now. You keep your distance—all of you.

310 So I've got a car that starts by itself—well, that's a freak thing, I admit it. But does that make me some kind of a criminal or something? I don't know why the car works—it just does!

[*This stops the crowd momentarily and now GOODMAN, still backing away, goes toward his front porch. He goes up the steps and then stops to stand facing the mob.*

We see a long shot of STEVE as he comes through the crowd.]

320 **STEVE.** [*Quietly.*] We're all on a monster kick, Les. Seems that the general impression holds that maybe one family isn't what we think they are. Monsters from outer space or something. Different than us. Fifth columnists¹⁴ from the vast beyond. [*He chuckles.*] You know anybody that might fit that description around here on Maple Street?

GOODMAN. What is this, a gag or something? This a practical joke or something?

Vocabulary

accusations (ak' yə zā' shəns) *n.* statements that suggest someone has done something wrong

13. **At bay** means "kept at a distance."

14. **Fifth columnists** are people who are not loyal.

[We see a close-up of the porch light as it suddenly goes out. There's a murmur from the group.]

GOODMAN. How I suppose that's supposed to incriminate me! The light goes on and off. That really does it, doesn't it?

[He looks around the faces of the people.]

I just don't understand this— [He wets his lips, looking from face to face.] Look, you all know me. We've lived here five years. Right in this house. We're no different from any of the rest of you! We're no different at all. Really . . . this whole thing is just . . . just weird—

WOMAN. Well, if that's the case, Les Goodman, explain why— [She stops suddenly, clamping her mouth shut.]

GOODMAN. [Softly.] Explain what?

STEVE. [Interjecting.] Look, let's forget this—

CHARLIE. [Overlapping him.] Go ahead, let her talk. What about it? Explain what?

WOMAN. [A little reluctantly.] Well . . . sometimes I go to bed late at night. A couple of times . . . a couple of times I'd come out on the porch and I'd see Mr. Goodman here in the **wee hours** of the morning standing out in front of his house . . . looking up at the sky. [She looks around the circle of faces.] That's right, looking up at the sky as if . . . as if he were waiting for something. [A pause.] As if he were looking for something.

[There's a murmur of reaction from the crowd again. We cut suddenly to a group shot. As Goodman starts toward them, they back away frightened.]

GOODMAN. You know really . . . this is for laughs.



Comprehension Check

Les explains that he and his family are no _____ than everyone else.

reluctantly (ri luk' tant lē) *adv.* not willingly



Wee hours means "early hours."

To Sum Up

- A woman says that she often sees Les looking at the sky early in the morning.
- The woman thinks that Les looks at the sky as if he is waiting for something.



Literary Element

Teleplay Which of the following leaves Les's voice after he tells his neighbors that he doesn't sleep well? Check one.

- ☐ the anger
☐ the humor
☐ the fear

nightmare (nīt'mār') *n.* a scary dream



To Sum Up

- Les tries to explain that he has trouble sleeping at night.
- Les feels as if he is living in a bad dream.

360 You know what I'm guilty of? [*He laughs.*] I'm guilty of insomnia.¹⁵ Now what's the penalty for insomnia? [*At this point the laugh, the humor, leaves his voice.*] Did you hear what I said? I said it was insomnia. [*A pause as he looks around, then shouts.*] I said it was insomnia! You fools. You scared, frightened rabbits, you. You're sick people, do you know that? You're sick people—all of you! And you don't even know what you're starting because let me tell you . . . let me tell you—this thing you're starting—that should frighten you. As God is my witness . . . you're letting something begin here that's a nightmare!

15. People who have **insomnia** have trouble falling or staying asleep.

Vocabulary Check

A. Label the picture with the correct word.

meteor

reluctantly

stampede

stare



1. _____

2. _____

3. _____

4. _____

B. Circle the letter of the sentence that is the best example of the word.

5. **nightmare**

- a. She had a bad dream.
- b. She had a weird dream.

7. **desperately**

- a. He ran after the kite.
- b. He looked at the kite.

6. **murmur**

- a. Huan spoke so loud it hurt my ears.
- b. Huan spoke softly.

8. **vast**

- a. Gabriela sat in a small sandbox.
- b. Gabriela visited a large desert.

C. Think about how each boldfaced word is used in "The Monsters Are Due on Maple Street." Check the correct meaning.

9. **instill**

- ☐ put into someone's head over time
- ☐ forget to tell someone
- ☐ remember to tell someone

11. **reflective**

- ☐ unkind
- ☐ hopeful
- ☐ thoughtful

10. **revelation**

- ☐ loss of memory
- ☐ moment of new and surprising information
- ☐ old information

12. **infinity**

- ☐ space and time that has no end
- ☐ long stories
- ☐ short amounts of time



Comprehension Check

A. What happens in “The Monsters Are Due on Maple Street”?

Use the diagram to show the events in order. Write the letter of the event in the correct box

Beginning



Middle



End

- a. Les’s car suddenly turns on. Others accuse Les of being a monster from outer space.
- b. The people on Maple Street hear a roar and see a flash of light. Then all the power goes out.
- c. Some of them think the flash is a meteor. Tommy starts telling everyone about a spaceship story he read. He makes them believe a spaceship has landed.

B. Think about what happened in “The Monsters Are Due on Maple Street.” Then complete the sentences.

The people on Maple Street hear a _____ and see a flash of _____.

At first most people think it must have been a _____ then _____

tells everyone that he thinks it was a space ship. Eventually the neighbors think that _____

is a monster because his car started on its own. Les tries to defend himself, but the mob doesn’t

listen. Les says he feels like he is living in a _____ .

C. Think about what you have learned about teleplays.

Then answer the questions.

What is a teleplay? _____

How is a teleplay arranged? _____

What are stage directions? _____



Amigo Brothers

Vocabulary Practice

A. Match the words to the correct pictures.

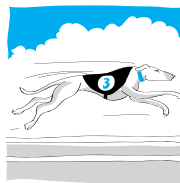
1. **lean**

2. **victory**

3. **confident**

4. **briskly**

5. **muscular**



B. Write T if the statement is true. Write F if the statement is false.

___ 6. A fighter who is **charging** would move very fast.

___ 7. A **champion** would be in first place.

___ 8. If you are **wary** of dogs, you will be friendly with them.

___ 9. If you are **evading** a friend, you will try to find him or her.

___ 10. People like to tell others when they feel **ashamed**.

C. Find the vocabulary word on page 3. Reread the example sentence. Then write an answer.

11. Give an example of something that is **perpetual**.

12. Give an example of something that is **devastating**.

13. Give an example of something you have **improvised**.

14. Give an example of something that makes you feel **confident**.

Amigo Brothers

Role Play an Interview

Prepare an interview that you and a partner will role-play for the class. Pretend that you are either Felix or Antonio and a reporter is interviewing you after the fight. Write your answers to the questions below. Then practice reading the finished interview aloud with a partner. Take turns being the interviewer and Antonio or Felix.

INTERVIEWER: What is your name?

ANTONIO/FELIX: My name is _____

INTERVIEWER: What do you look like?

What does your opponent look like?

ANTONIO/FELIX: I am _____,

_____, _____,

and _____. He is _____

_____, _____,

and _____.

INTERVIEWER: How long have you known your opponent?

ANTONIO/FELIX: I have known him

since _____.

INTERVIEWER: Why do you call him

"*amigo* brother"?

ANTONIO/FELIX: I call him "*amigo*

brother" because _____

_____.

_____.

INTERVIEWER: Describe what you did to prepare for the fight.

ANTONIO/FELIX: _____

INTERVIEWER: Did your friendship change before the fight? How?

ANTONIO/FELIX: _____

INTERVIEWER: Was it difficult to face your friend in the ring? Why or why not?

ANTONIO/FELIX: _____

INTERVIEWER: Who was the true champion of the fight? Explain.

ANTONIO/FELIX: _____

Vocabulary Practice

A. Write the word from the box below the correct picture.

curiosity

paralyzed

savage

triumph



1. _____ 2. _____ 3. _____ 4. _____

B. Draw a line from the word on the left to its synonym on the right.

5. **serious**

a. screamed

6. **shrieked**

b. hopelessly

7. **wicked**

c. important

8. **desperately**

d. evil

C. Choose the letter of the word or phrase that has the same meaning as the vocabulary word.

9. The mayor gave the **valiant** rescue workers a medal.

- a. intelligent
- b. brave
- c. necessary

11. Mr. Jordan **cultivated** his flowerbed.

- a. prepared
- b. covered
- c. flooded

10. Salma was **restless** during the long car ride.

- a. unable to be still
- b. falling asleep
- c. worried

12. The little dog **cowered** when the big dog growled.

- a. barked loudly
- b. jumped forward
- c. moved back

Write a Letter

Imagine that you are Teddy, the boy from the story "Rikki-tikki-tavi."

Write a letter to a friend describing your new pet mongoose.

Before you write, plan what you will tell your friend. Then talk about your answers with a partner.

Complete the sentences.

The mongoose's name is _____.

He looks _____.

He eats _____.

He likes to _____.

A mongoose is a good pet because _____.

Dear _____,

Your friend,

Teddy

Thank You, *M'am*

Vocabulary Practice

A. Match the words to the correct pictures.

1. **weight**

2. **struggle**

3. **snatch**



B. Circle the phrase that has the same meaning as the vocabulary word.

4. I wish my brother would **behave** at home.

- a. go away
- b. act properly
- c. go to sleep

6. I hope my questions do not **embarrass** you.

- a. cause you to feel uncomfortable
- b. cause you to feel confident
- c. cause you to feel tired

5. The teacher stayed in **contact** with his students.

- a. in trouble
- b. in the same city
- c. in communication

C. Think about the meaning of the boldface word then complete each sentence.

7. I **mistrusted** the salesperson because she _____.

8. Bernardo found his lost dog at the park, **whereupon** he _____.

9. The man **gripped** the steering wheel of his car because _____.

10. You will look more **presentable** if you _____.



Vocabulary Practice

A. Match the word to the correct picture.

1. stride

2. panting

3. petals

4. pedaling



B. Complete each sentence with a vocabulary word from the box.

balance

panting

pedaling

wrinkled

5. I was _____ as fast as I could to win the bicycle race.

6. I put the dirty and _____ clothing into the washing machine.

7. The horse was _____ when it finished the race.

8. I can _____ a book on my head.

C. Choose the sentence that uses the word correctly.

9. a. The water looks **luminous** when the sun shines on it.

b. The trees look **luminous** when it is dark.

10. a. I was **perplexed** when I solved the easy math problem.

b. I was **perplexed** when I could not find my way home.

11. a. The tall man has a long **stride**.

b. The tall man carried a **stride** in his hands.

Slam, Dunk & Hook

Vocabulary Practice

A. Match the words to the correct pictures.

1. glide

2. tangled

3. glistening



B. Circle the correct meaning of the vocabulary word.

- | | | | |
|----------------------|--------|----------|-----------|
| 4. faith | belief | mistrust | signal |
| 5. poised | shaky | dark | steady |
| 6. glistening | fading | shining | balancing |

C. Unscramble the letters and write the vocabulary word that fits each clue.

7. This word can describe someone who is not short.

kynal _ _ _ _ _

8. If a person taps her foot to music, she is tapping to this.

yhrmht _ _ _ _ _

9. This is what you have when you plan to do something.

teonitnni _ _ _ _ _

Slam, Dunk, & Hook

Write An Essay about Basketball

Imagine that you are one of the basketball players from the poem "Slam, Dunk, & Hook." Write an essay that describes the way you feel about basketball.

First, list some words that describe how basketball makes you feel. _____

Sometimes you play basketball when other parts of your life are difficult. List some reasons that you play basketball at those times. _____

Now, complete your essay.

Basketball is a very important part of my life. Basketball makes me feel _____ .

When I play basketball, I move _____ .

Basketball is different from other parts of my life because _____ .

Sometimes I play basketball when other parts of my life are difficult. At those times, basketball helps me to _____ .

If I had to choose one word to describe basketball, it would be _____ because _____ .

Before You Read



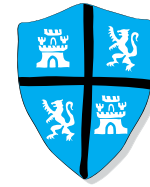
Vocabulary Practice

A. Match the vocabulary word to the correct picture.

1. **armor**

2. **defends**

3. **soldiers**



B. For each definition in column A, think of a vocabulary word that has the same meaning. Use the spaces in column B to spell the vocabulary word.

Column A

4. games of skill; contests

5. promised or vowed

6. sharp weapon made of metal

7. related to working and earning money

Column B

— — — r — — m — — t — —

— l — — g — —

— w — — d — —

— — o — — s — — — n — — l — —

C. Write the vocabulary word that best fits each clue.

chivalry

excess

loyal

suppresses

8. What does a person do when he or she holds back a sneeze? _____

9. What code does a knight live by? _____

10. This is what you call a friend who helps you no matter what. _____

11. What you have when you have too much of something. _____



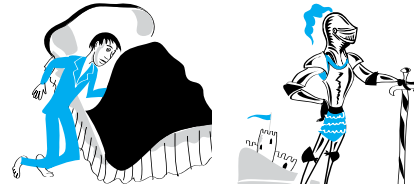
Vocabulary Check

A. Circle the picture that best answers the question.

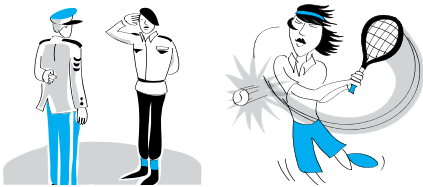
1. Which of these is a **sword**?



3. Which of these is **armor**?



2. Who are the **soldiers**?



B. Complete each sentence with a word from the word bank.

defends

loyal

pledged

tournaments

4. Pedro _____ to study because he wanted to pass the test.

5. The cat _____ her kittens from other animals.

6. Tran likes to compete in karate _____.

7. Fans are usually _____ to their favorite music bands.

C. Write the word that best fits each clue.

chivalry

excess

professional

suppresses

8. These kinds of soldiers are paid to do their job. _____

9. A knight does this to stop bad people. _____

10. These are the rules a knight must follow. _____

11. Kings would have this if they have too many soldiers. _____



Write Tips for Being a Successful Knight

Imagine you are teaching a class about how to be a knight. Read and write tips for being a successful knight. Explain why it is important to follow each tip.

1. Always show up when the king calls you to fight. Bring lots of men with you. You must help the king's army because _____

_____.
2. Never tell a lie. Lying is not good because _____
_____.
3. Always defend the weak and helpless. Knights must do this because _____
_____.
4. Always defend the king and his lady. You owe the king _____.
It is a knight's job to _____.
5. Capture the enemy, but do not kill him _____
_____.
6. Treat lords captured in battle with respect _____

_____.
7. _____

_____.

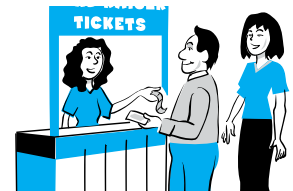
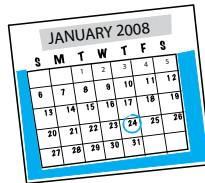
Vocabulary Practice

A. Match the words to the correct pictures.

1. calendar

2. purchase

3. concert



B. Write T if the statement is true. Write F if it is false.

- ___ 5. A **section** of something is the whole thing.
- ___ 6. People go to an **arena** to cook.
- ___ 7. A train **schedule** tells you what time the train will arrive.
- ___ 8. A person uses **configurations** to keep track of the days.

C. Find the vocabulary word on page 103. Reread the example sentence. Then answer questions 9–12 below.

9. Describe what nice **accommodations** in a hotel might be like.

10. Give examples of **opportunities** you would like to have in the future.

11. Where are a few places where a box office is used?

12. What might a **schedule** contain? _____

Vocabulary Practice

A. Look at each picture. Then write the word that goes with the picture.

delicious

quarreled

untrustworthy



1. _____ 2. _____ 3. _____

B. Match each vocabulary word with its meaning.

___ 4. grief

a. disagree with

___ 5. discovered

b. sorrow

___ 6. protest

c. found for the first time

C. Complete the activity below.

7. Give an example of how people show **hospitality**.

8. Give an example of how people show **gratitude**.

9. Give an example of how people show **grief**.

**Write a Life Lessons Poster**

Complete the list of life lessons from the stories. Explain why each lesson is important. Write your own life lesson for Lesson 4. Hang your poster on the wall with your classmates'. Compare your life lessons with others you see.

Life Lessons

Lesson 1: Treat others fairly. Do not blame others for your troubles. Instead _____

_____ •

Lesson 2: Be kind to others. Do not treat a person badly because _____

_____ •

Lesson 3: Do not stay angry at friends and loved ones. If you forgive each other, _____

_____ •

Lesson 4: _____



Vocabulary Practice

A. Match the words to the correct pictures.

1. **proteins**

2. **aerobic**

3. **healthy**



B. Write T if the statement is true. Write F if the statement is false.

___ 4. **Hormones** help your body work.

___ 5. An **infection** is something found in juice.

___ 6. Too much **cholesterol** in the body can cause disease.

___ 7. The flu is not **contagious**.

C. Complete the sentences.

contagious

disease

healthy

infection

8. The student stayed home from school because her cold was _____.

9. The woman ran every day to keep her heart healthy and free of _____.

10. Exercising and eating fruits and vegetables will help your body stay _____.

11. You might go to the doctor if you have an _____.

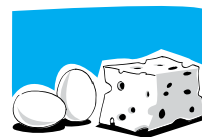
Vocabulary Check

A. Circle the picture that best answers the question.

1. Which person looks **healthy**?



2. Which foods are examples of **proteins**?



B. Write the vocabulary word that best fits each clue.

cholesterol

contagious

hormone

3. a waxy substance in blood and cells of the body _____
4. a chemical that helps your organs work correctly _____
5. passes easily from one person to another _____

C. Think about how each boldfaced word was used in the article. Then check the correct meaning of each word.

6. You should go to the doctor if you have a **disease**.

- ☐ immune system
- ☐ illness
- ☐ heart

7. A bad cut can give you an **infection**.

- ☐ sickness
- ☐ bandage
- ☐ medicine

8. **Aerobic** exercise helps you stay healthy.

- ☐ gets oxygen into the body
- ☐ gets nitrogen into the body
- ☐ gets disease into the body

Plan for a Healthy Life

The writers make these suggestions about living a healthy life:

- eat right
- get enough sleep
- laugh

Complete the sentences below to create a brochure. Then trade brochures with a partner. Evaluate your partner's brochure. Suggest one way to improve it.

1. I will eat right by _____

_____ .

2. I will get plenty of sleep by _____

_____ .

3. I will plan for humor in my life by

_____ .

4. I will also _____

_____ .

5. I will try to _____

_____ .



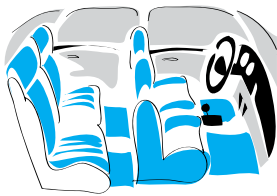
Vocabulary Practice

A. Match the words to the correct pictures.

1. **strangers**

2. **swarms**

3. **interior**



B. Write T if the statement is true. Write F if the statement is false.

- ___ 4. It is easy to **wade** across the ocean.
- ___ 5. **Miracles** never surprise you.
- ___ 6. Boats travel on the **surface** of the water.
- ___ 7. We ride in the **interior** of the bus.

C. Answer the questions below based on the definition of the bolded word.

8. Write three examples of things that are **continual**.

9. Write three examples of things that **dart**.

10. Write three examples of things you consider **miracles**.



Write a Journal Entry

What other miracles could Walt Whitman include in his poem? Write a journal entry that describes three objects or events you would add to Whitman's list of miracles. Explain why each is special to you. Then share your journal entry with a partner.

The Journal of _____

Date: _____

Day: _____

Walt Whitman writes about the things and events he thinks are miracles. There are more things that I believe are miracles, too.

One miracle I would add is _____ .

This is special to me because _____

_____ .

Another miracle I would add is _____ .

It is special to me because _____

_____ .

Finally, I think that _____ is

a miracle, too. I feel that way because _____

_____ .

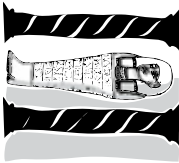
Vocabulary Practice

A. Match the words to the correct pictures.

1. maiden

2. tomb

3. kingdom



B. Complete each sentence with the correct vocabulary word.

beams

chilling

envying

4. The snow is _____ the people without hats.

5. I am _____ Marita. She got a good grade on the test.

6. The moon _____ most when it is full.

C. Circle the letter of the sentence that uses the word correctly.

7. **bore**

- a. If a man **bore** a letter to a friend, he took the letter to his friend.
- b. If a man **bore** a letter to a friend, he mailed the letter to his friend.

8. **kinsmen**

- a. Your grandfather and father are **kinsmen**.
- b. Your grandfather and your teacher are **kinsmen**.

9. **beams**

- a. The lamp **beams** when I turn it off.
- b. The lamp **beams** when I turn it on.



Write a Blog

Imagine that you are writing a blog about the events in the poem. You want readers to understand what has happened. Now make the story come alive for your readers.

—
□
✕

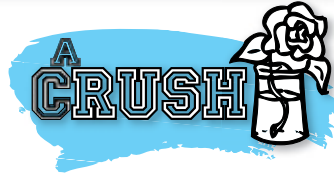
SUBJECT: _____

I have amazing news! We all know about the strange man who sleeps in the graveyard. Well, his story can now be told.

Many years ago, in _____, a young man and woman were very much in love. The man wrote a poem about the girl he loved. Her name was _____. He wrote that their love was _____.

He says the _____ in heaven were envying the love between him and Annabel Lee. They sent _____.

The man says that even though Annabel Lee died, their love will never _____. He ends his story by saying _____.



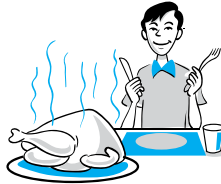
Vocabulary Practice

A. Label each picture with the correct word.

aroma	bouquet	package	photographs
-------	---------	---------	-------------



1. _____



2. _____



3. _____



4. _____

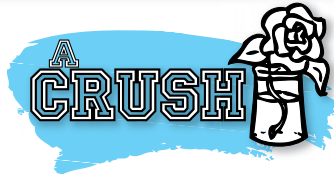
B. Complete each sentence with the best word.

cherish	coax	garden	wither
---------	------	--------	--------

5. She will always _____ the time she spends with her friends.
6. The lettuce will _____ if it gets too old.
7. He planted tomatoes in his _____.
8. We will try to _____ the frightened cat out of the tree.

C. Complete each sentence with your own words and ideas.

9. She **discreetly** stayed quiet when _____.
10. When there is any **excess** food, we _____.
11. It is **improbable** that I will _____.
12. When the house is **illuminated**, I feel _____.
13. There is **speculation** that she is late because _____.



Write an Advice Column

Imagine that you write an advice column in a newspaper. A reader has written a letter to you asking for your advice. The reader has a secret crush on someone and does not know what to do. Write a response to the letter. In your response, tell the reader what he or she should do.

Dear Readers,

The first thing you have to do is show the person
how you feel by _____

_____. If that does not work, try

_____. If it works, you will know.

The other person will _____

The most important thing to remember is _____

Show the person how you feel. Don't be afraid. The truth
is usually the best thing to say.

Finally, a helpful tip might be to _____

Good luck!

Vocabulary Practice

A. Write the vocabulary word from the word bank under the correct picture.

ceremony

continent

mischief

transport



1. _____



2. _____



3. _____



4. _____

B. Match each vocabulary word with its meaning.

5. **shame** _____

a. lost strength

6. **faded** _____

b. announce

7. **declare** _____

c. remembered

8. **recalled** _____

d. embarrassment

C. Complete the sentences.

9. The cookbook **specified** _____.

10. The fruit on the tree will **inevitably** _____.

11. Sierra and Jon wanted to **merge** their soccer teams because _____.

12. Emanuel never cooked a meal, but **ironically** he _____.

Names/Nombres

Role-Play: You're the Critic

Read the excerpt of literary criticism about "Names/Nombres" below. Answer the questions. Then write your own literary criticism of "Names/Nombres." Support your criticism with at least one example from the text.

"Julia Alvarez is truly a citizen of two different worlds, and in her remarkable body of work, she does as much as any writer of her time to describe and define what divides those worlds, and what draws them together."

—Madison Smartt Bell

1. Think about Bell's comment that Alvarez is "a citizen of two different worlds." From reading "Names/Nombres," how would you describe the two worlds?

2. What brings the two worlds together?

My Criticism

Vocabulary Practice

A. Write the letter of the vocabulary word that matches the picture.

a.



b.



___ 1. **community**

___ 2. **furniture**

B. Think of a vocabulary word that fits each definition in column

A. Then, write the correct word on the spaces in column B.

Column A	Column B.
3. more time	e _ _ e _ s _ _ _
4. freedom from a worry	_ e _ _ e _
5. filled too tightly	_ _ o _ _ _ d

C. Choose the phrase that means the same as the vocabulary word.

6. My family bought a house. We are now **homeowners**.
 - a. people who rent a place to live
 - b. people who drive
 - c. people who own their home
7. We had to stand up to watch the show because the theater was **crowded**.
 - a. cold
 - b. empty
 - c. full
8. The children played on the green **lawn**.
 - a. grass
 - b. water
 - c. blacktop

Write an Essay About "Home"

Look back at what you wrote about home on page 234. Use your answers to help you write an essay about your thoughts, memories, and feelings about home. Remember to write a title. The title should create a tone for the essay and get the reader's attention.

When you are finished, practice reading your essay with a partner. Have him or her guess what the tone might be.

Title _____

My family lives in _____.

It is a _____. Sometimes it is

_____ when we are _____.

We _____ and _____ every day.

Sometimes I wish _____.

The most important thing about home is

_____.

The things I like best about home are _____

_____, _____

and _____.

Vocabulary Practice

A. Label the pictures using the vocabulary words.

blistering

discarding

ladled



1. _____

2. _____

3. _____

B. Write T if the statement is true. Write F if the statement is false.

____ 5. If you feel **dissatisfaction**, you are really happy.

____ 6. If you are **tempted** to do something, you really want to do it.

____ 7. If I **disappointed** you, I did what I promised.

____ 8. If you are **dependent** on somebody, you need that person.

C. Read each clue. Then unscramble the letters and write the correct word.

9. a good smell

mora

10. supplies of food and clothing

voirspino

11. admitted to be true

docedne

12. warm and humid

ylbma

13. terrible

satosdisur



Vocabulary Practice

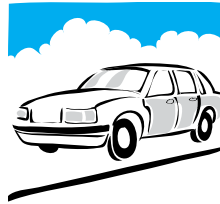
A. Match the word to the correct picture.

1. **skinny**

2. **ferocious**

3. **raggedy**

4. **ordinary**



B. Write the word that fits in the sentence. Use words from the word bank.

excuses

ordinary

scuffed

skinny

5. It was an _____ day at school because nothing exciting happened.
6. My cousin _____ her empty apartment to a woman for \$500 a month.
7. His _____ boots looked new after he polished them.
8. Olaf has to buy special belts because he is so _____.

C. Complete the sentences.

9. The most **ferocious** animal I have seen is _____.
10. I think it is really **dumb** when _____.
11. **Despite** working two jobs, Mr. Patel _____.
12. My cousin **rented** a car for a few months, but then he _____.

TIME Message of Hope

Vocabulary Practice

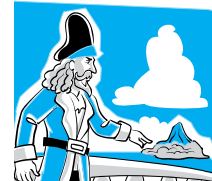
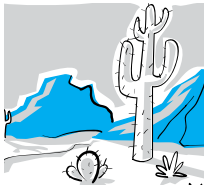
A. Match the words with the correct pictures.

1. **village**

2. **desert**

3. **exploring**

4. **destroyed**



B. Write T if the statement is true. Write F if the statement is false.

___ 5. A **rough** place is safe and peaceful.

___ 6. Something that has been **destroyed** cannot be used anymore.

___ 7. A **refugee** is somebody who goes on vacation.

___ 8. A **desert** is rainy and covered with trees.

C. Unscramble the letters and write the vocabulary word that fits each clue.

9. What you are doing when you look around a new place

prenlxogi

10. People who come to a new country to live

amimistngr

11. Kept apart

petarased

12. A person who leaves his or her country for safety

ereufeg

TIME Message of Hope

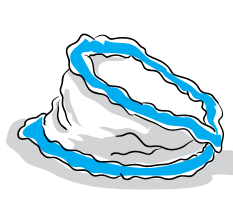
Vocabulary Check

A. Circle the picture that best answers the question.

1. Which people are **exploring**?



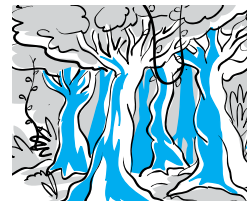
3. Which cake is **destroyed**?



2. Which two people are **separated**?



4. Which place is a **desert**?



B. Match the definition in Column B to the word in Column A.

Column A

5. **refugee**

6. **immigrants**

7. **village**

Column B

a place that is smaller than a town

a person who leaves his or her country for safety

people who move to a new country

C. Think about how the boldfaced words were used in the article.

Check the correct meaning.

8. Deng lost his parents when their village was **destroyed**.

- ☐ rebuilt
- ☐ ruined
- ☐ rained on

9. The three refugees spent time **exploring** their new home in the United States.

- ☐ looking around
- ☐ fighting
- ☐ painting

10. When the boys first came to the United States, their apartments were in **rough** parts of town.

- ☐ beautiful
- ☐ busy
- ☐ violent

TIME Message of Hope

Write an Interview

Imagine that you are one of the Lost Boys. A reporter is interviewing you after your trip Kakuma. Write your answers to the questions below. Then read the interview aloud with a partner.

Interviewer: What is your name?

Lost boy: My name is _____.

Interviewer: Where are you from?

Lost boy: I am originally from _____
but now I live in _____.

Interviewer: Why did you move?

Lost boy: I had to leave Sudan because _____

_____.

Interviewer: Where did you go after that happened?

Lost boy: Many other boys and I went to _____

_____.

Interviewer: What is life like living in a refugee camp?

Lost boy: Living in a refugee camp is _____

_____.

Interviewer: Describe how you were able to move to America.

Lost boy: _____

Interviewer: What was life like when you first moved to America?

Lost boy: _____

Interviewer: How did it feel to go back to the camp in Kakuma?

Lost boy: _____

Interviewer: What are your plans for the future?

Lost boy: _____

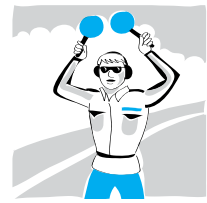
Vocabulary Practice

A. Match the vocabulary words to the correct pictures.

1. **signaled**

2. **plopped**

3. **stamping**



B. Circle the letter of the word or phrase that means the same as the vocabulary word.

4. At **dusk**, we go inside the house and have dinner.

- a. very late at night
- b. just before dark
- c. in the morning

6. The bull was **stamping** its hoof on the ground.

- a. blowing on
- b. looking at
- c. stepping hard on

5. When I want to be alone, I go to a place that is **private**.

- a. all to myself
- b. noisy
- c. sunny

C. Write an example of each vocabulary word below.

7. Give an example of someone who is **energetic**. _____

8. Give an example of something that is **secure**. _____

9. Give an example of something that might have **plopped** when it fell. _____

10. Give an example of something a person might be **clutching**. _____

Write a Graduation Speech

Imagine that you are Ernesto and graduated from your grade with honors. Now you have to give a speech to your class. Talk about how you learned English and who helped you. Also tell us how you plan to use English in the future.

When you are finished, read your speech aloud.

Thank you. I am happy to be here today. I have some
advice for future students. A good student always has

to _____

and _____ .

I think I did so well because _____

_____ .

I would like to thank , _____

who helped me by _____

_____ .

Learning English will _____ .

I hope you will all use what you have learned, too.

Vocabulary Practice

A. Write the vocabulary word below its picture.

nightmare

stampede

stare

vast



1. _____



2. _____



3. _____



4. _____

B. Write T if the statement is true. Write F if it is false.

___ 5. If you do something **reluctantly**, you do it unwillingly.

___ 6. A **meteor** is a rock that travels through space.

___ 7. If you **murmur**, people will always hear you clearly.

___ 8. When you do something **desperately**, you are calm.

C. Unscramble the letters and write the vocabulary word that fits each clue.

9. This is something that has no end.

tiynifin _ _ _ _ _

10. You do this when you convince people of your values.

tillsin _ _ _ _ _

11. You make these when you say that someone did something wrong.

noscuscaait _ _ _ _ _

12. You are this when you think about something.

ectfelvier _ _ _ _ _

13. You have one of these when you suddenly realize something.

tionverela _ _ _ _ _



Write a Review

Write a review of "The Monsters Are Due on Maple Street." Use details from the teleplay to help you write your review.

What do ordinary people do when unusual things start to happen? The teleplay, _____ asks just that question. The main characters of the teleplay all live on _____. The teleplay begins on a typical summer evening on Maple Street, when suddenly _____.

One of the men in the neighborhood, Steve, wants to go downtown to ask the police about the power outage, but Tommy _____.

Tommy makes everyone believe that _____.

The neighbors accuse _____ of being a monster. He tells them they're "letting something begin here that's a nightmare!" at the end of the teleplay.

I think that "The Monsters Are Due on Maple Street" is an interesting teleplay because _____.

This glossary lists the vocabulary words found in the selections in this book. The definition given is for the word as it is used in the selection; you may wish to consult a dictionary for other meanings of these words. The key below is a guide to the pronunciation symbols used in each entry.

Pronunciation Key					
a	at	ō	hope	ng	sing
ā	ape	ô	fork, all	th	thin
ä	father	oo	wood, put	th	this
e	end	ōō	fool	zh	treasure
ē	me	oi	oil	ə	ago, taken, pencil,
i	it	ou	out		lemon, circus
ī	ice	u	up	'	indicates primary stress
o	hot	ū	use	'	indicates secondary

English

A

abandon (ə ban' dən) *v.* to leave something or someone

absorb (ab sôrb') *v.* to soak up liquid

accept (ək sept') *v.* to treat well; to receive with approval

accommodations (ə kom' ə dā' shənz) *n.* seats, beds, and other physical comforts in a large building

accusations (ək' yə zā' shənz) *n.* statements that suggest someone has done something wrong

adrift (ə drift') *adj.* moving without direction

Espanol

A

abandon/abandonar *v.* irse de un lugar; dejar atrás algo o a alguien

absorb/absorber *v.* empaparse con un líquido

accept/aceptar *v.* tratar bien; recibir con aprobación

accommodations/comodidades *s.* sillas, camas y otros objetos necesarios para sentirse a gusto

accusations/acusaciones *s.* declaraciones que sugieren que alguien ha hecho algo malo

adrift/a la deriva *adj.* moverse sin dirección

aerobic (ə rō' bik) *adj.* something that uses and increases the oxygen in your body

announcement (ə nouns' mənt) *n.* a public statement

announces (ə nouns' ez) *v.* gives information so that everyone knows

arena (ə rē' nə) *n.* an enclosed area used for public entertainment

armor (är' mər) *n.* a metal covering worn in battle

armor (är' mər) *n.* metal clothing used in battle

aroma (ə rō' mə) *n.* a pleasant smell

aroma (ə rō' mə) *n.* scent or odor

ashamed (ə shāmd') *adj.* feeling embarrassed or uncomfortable

appointed (ə point' əd) *v.* named or selected for a position

appreciate (ə pre' shē āt') *v.* value; to be thankful

argue (är' gū) *v.* disagree

astounded (əs tound' id) *v.* surprised

attends (ə tendz') *v.* takes care of

average (av' ər ij) *adj.* normal or usual

awesome (ô' səm) *adj.* great or wonderful

axis (ak' sis) *n.* a straight line which an object turns around

aerobic/aeróbico *adj.* algo que consume y aumenta el oxígeno en el cuerpo

announcement/anuncio *n.* una declaración pública

announces/anuncia *v.* da información para que todos estén enterados

arena/estadio *s.* espacio cerrado que se usa para espectáculos públicos o deportivos

armor/armadura *n.* cubierta de metal que lleva puesta el soldado en la batalla

armor/armadura *n.* ropa de metal que se usa en la batalla

aroma/aroma *n.* olor agradable

aroma/aroma *n.* fragancia u olor

ashamed/avergonzado *adj.* que se siente apenado o incómodo

appointed/nombró *v.* mencionó o seleccionó a alguien para ocupar una posición

appreciate/apreciar *v.* valorar algo; estar agradecido

argue/discutir *v.* entrar en desacuerdo

astounded/asombrado *adj.* sorprendido

attends/atiende *v.* se ocupa de algo o alguien

average/promedio *adj.* normal o usual

awesome/impresionante *adj.* extraordinario o maravilloso

axis/eje *s.* línea recta en torno a la cual gira un objeto

B

balance (bal' əns) *v.* stay steady

balmy (bä'-mē) *adj.* mild; soothing

bamboos (bam boōs') *n.* woody, hollow plants

beaming (bē' ming) *n.* smiling brightly

beams (bēmz) *v.* shines

behave (bi hāv') *v.* to act right or properly

blistering (blis' tər ing) *adj.* very intense and severe

bore (bôr) *v.* carried

bouquet (bō kā') *n.* flowers picked and put together into a bunch

box office (boks ô' fis) *n.* a place where you can buy tickets

briskly (brisk' lē) *adv.* in a quick and energetic way

C

calendar (kal'ən dər) *n.* a list of dates and events that are planned

cautiously (ko' shəs lē) *adj.* very carefully

cemented (sə ment' əd) *v.* united; made certain

ceremony (ser' ə mō' nē) *n.* a special celebration

champion (cham' pē ən) *n.* the person who wins first prize

B

balance/balancear *v.* mantener estable

balmy/calmado *adj.* moderado; suave; que tranquiliza o relaja

bamboos/bambú *n.* planta leñosa y hueca por dentro

beaming/radiante *n.* que muestra una sonrisa de felicidad

beams/resplandece *v.* brilla

behave/comportarse *v.* actuar correcta o apropiadamente

blistering/abrasador *adj.* muy intenso y severo

bore/portó *v.* llevó; transportó

bouquet/ramo *n.* flores recogidas y agrupadas en un racimo

box office/boletería *s.* lugar donde uno puede comprar boletos o tickets

briskly/enérgicamente *adv.* de manera rápida y enérgica

C

calendar/calendario *s.* lista de fechas y eventos a llevarse a cabo

cautiously/cautelosamente *adv.* cuidadosamente

cemented/cimentar *v.* unir; consolidar; asegurar

ceremony/ceremonia *n.* celebración especial

champion/campeón *n.* persona que gana el primer premio

charging (chär' jing) *v.* moving forward to attack

cherished (cher' isht) *v.* felt or showed a love for something or someone

chilling (chil 'ing) *v.* making very cold

chivalry (shiv' əl rē) *n.* the rules that knights followed

cholesterol (kə les' tə rōl) *n.* a soft waxy substance found in blood and cells of the body

circling (sur' kəl ing) *v.* moving in a round pattern

civic (siv' ik) *adj.* having to do with a city or citizenship

clutching (kluch' ing) *v.* holding tightly

coax (kōks) *v.* to persuade; to urge

committed (kə mit'ted) *v.* did something wrong on purpose

community (kə mū' nə tē) *n.* a group of people who live together

community (kə mū' nə tē) *n.* group of people who live in the same area

conceded (kən sēd'ed) *v.* agreed; admitted as true

concert (kon' sər't) *n.* a show put on by musicians

confident (kon' fə dənt) *adj.* believing in or being sure about yourself

configurations (kən fig' yə rā' shənz) *n.* an arrangement of parts

charging/cargar *v.* moverse hacia adelante para atacar

cherished/apreció *v.* sintió o mostró cariño por algo o alguien

chilling/enfriar *v.* hacer que algo se ponga muy frío

chivalry/caballerosidad *n.* manera de actuar según las reglas de los caballeros

cholesterol/colesterol *n.* sustancia suave y cerosa que se encuentra en la sangre y las células del cuerpo

circling/rodear *v.* moverse en forma circular

civic/cívico *adj.* que está relacionado con la ciudad o la ciudadanía

clutching/agarrar *v.* sujetar fuertemente

coax/persuadir *v.* convencer; inducir

committed/cometió *v.* hizo algo malo a propósito

community/comunidad *n.* grupo de personas que viven juntas

community/comunidad *n.* grupo de personas que viven en la misma área

conceded/concedió *v.* consintió; admitió como verdad

concert/concierto *s.* espectáculo ofrecido por músicos

confident/confiado *adj.* que cree en sí mismo o se siente seguro de sí

configurations/configuración *s.* disposición y arreglo de las partes que componen un todo

conquer (kong' kər) *v.* to win through mental power

conspirator (kən spir' ə tōr) *n.* a person who helps other people to do something wrong

contact (kon' takt) *n.* connection; communication

contagious (kən tā' jəs) *adj.* passes easily from one person to another

continent (kont' ən ənt) *n.* one of the seven main pieces of land on Earth

continual (kən tin' ū əl) *adj.* non-stop

courage (kur' ij) *n.* mental strength to face fear or danger

cowered (kou' ərd) *v.* crouched or moved back in fear

crowded (krou' did) *adj.* filled too full

cultivated (kul' tə vā' tid) *adj.* ready for growing plants and free from weeds

curiosity (kyoor' ē əs' ə tē) *n.* a great desire to know

curious (kyoor' ē əs) *adj.* interested; wondering about something

D

daisies (dā' zēs) *n.* flowers that have a yellow center and white petals

damage (dam' ij) *n.* harm that causes a loss

dart (därt) *v.* to move suddenly

conquer/vencer *v.* derrotar usando el poder mental

conspirator/conspirador *n.* alguien que ayuda a otra persona para hacer algo malo

contact/contacto *n.* conexión; comunicación

contagious/contagioso *adj.* que pasa fácilmente de una persona a otra

continent/continente *n.* una de las siete principales extensiones de terreno en la Tierra

continual/continuo *adj.* sin parar

courage/coraje *s.* fuerza mental para enfrentar el miedo o el peligro

cowered/encogerse (*de miedo*) *v.* agacharse o retroceder por temor

crowded/repleto *adj.* completamente lleno

cultivated/cultivado *adj.* listo para el cultivo de plantas y libre de mala hierba

curiosity/curiosidad *n.* gran deseo por saber

curious/curioso *adj.* interesado; que pregunta con mucho interés acerca de algo

D

daisies/margaritas *n.* flores que tienen centro amarillo y pétalos blancos

damage/daño *n.* perjuicio que causa pérdida

dart/lanzarse *v.* moverse repentinamente

decision (di sizh' ən) *n.* a conclusion someone has thought about

declare (di' klār) *v.* announce

defends (di' fendz) *v.* keeps safe from danger

delicious (di lish'əs) *adj.* very good to taste

delighted (di lī' tid) *adj.* happy or very pleased

dependent (di pen' dənt) *adj.* relying on someone for something

desert (dez' ərt) *n.* land without water and trees

desperately (des' pər it lē) *adv.* hopelessly

desperately (des' pər it lē) *adv.* in a reckless way

despite (di spīt') *prep.* not prevented by

destroyed (di stroid') *v.* broken to pieces; ruined

devastating (dev' əs tāt ing) *adj.* causing a lot of injury or destruction

differences (dif' ər əns əz) *n.* things that are not the same

difficult (dif' ə kult') *adj.* hard to do

disappointed (dis ə point' əd) *v.* let down; failed to do something expected of you

disastrous (di zas' trəs) *adj.* awful, terrible

decision/decisión *s.* conclusión a la que uno llega después de haber pensado acerca de algo

declare/declarar *v.* anunciar

defends/defiende *v.* mantiene fuera de peligro

delicious/delicioso *adj.* de muy buen sabor

delighted/encantado *adj.* feliz o muy contento

dependent/dependiente *adj.* que necesita de alguien para algo

desert/desierto *s.* terreno que no tiene agua ni árboles

desperately/desesperadamente *adv.* sin esperanza

desperately/desesperadamente *adv.* sin cuidado alguno; de manera que refleja urgencia y apuro

despite/a pesar de *prep.* sin que lo impida algo

destroyed/destruido *adj.* hecho pedazos; arruinado

devastating/devastador *adj.* que causa gran daño o destrucción

differences/diferencias *n.* cosas distintas o que no son lo mismo

difficult/difícil *adj.* que no se puede hacer fácilmente

disappointed/decepcionar *v.* desilusionar; fracasar en el intento de hacer algo que se espera de uno

disastrous/desastroso *adj.* horrible, terrible

discarding (dis kărd' ing) *v.* getting rid of

discovered (dis kuv' ərd) *v.* found, usually for the first time

discreetly (dis krēt' lē) *adv.* in a way that shows good judgment

disease (di' zēz') *n.* sickness

dissatisfaction (dis' sat is fak' shən) *n.* unhappiness, displeasure

dozen (duz' ən) *n.* a group of twelve

dreaming (drē' ming) *v.* imagining what you would like to do or have

dripping (dri' ping) *v.* falling in small drops

droplets (drop' litz) *n.* tiny drops of liquid

dumb (dum) *adj.* not smart

dusk (dusk) *n.* early evening

dusk (dusk) *n.* the time of day just before night

E

embarrass (em bar' əs) *v.* to cause someone to feel ashamed or uncomfortable

embarrassment (em bar' əs mənt) *n.* a feeling of shame

energetic (en ər jet'ik) *adj.* full of energy; lively

envying (en' vē ing) *v.* wanting what someone else has

discarding/descartar *v.* deshacerse de algo

discovered/descubrir *v.* encontrar algo, usualmente por primera vez

discreetly/discretamente *adv.* de manera prudente, cuidadosa y razonable

disease/dolencia *n.* enfermedad

dissatisfaction/descontento *n.* infelicidad, desagrado

dozen/docena *s.* grupo de doce unidades

dreaming/soñar *v.* imaginar lo que a uno le gustaría hacer o tener

dripping/gotear *v.* caer en pequeñas gotas

droplets/gotitas *s.* pequeñísimas gotas de líquido

dumb/tonto *adj.* que no es inteligente

dusk/atardecer *n.* momento en que la luz del día empieza a desaparecer

dusk/atardecer *n.* momento del día en que el cielo comienza a ponerse oscuro

E

embarrass/avergonzar *v.* hacer que alguien se sienta apenado o incómodo

embarrassment/verguenza *n.* sentimiento de incomodidad o pena

energetic/enérgico *adj.* lleno de energía; vivaz

envying/envidiar *v.* querer lo que otra persona tiene

epithet (ep' ə thet') *n.* a word or phrase that uses a person's name

evading (i vād' ing) *v.* keeping away from or escaping from

evaporates (i vap' ə rāts') *v.* changes from liquid to a gas

excess (ek' ses) *adj.* more than is needed

excess (ek' ses) *adj.* more than what is needed

expeditions (eks pə dish' ənz) *n.* trips taken for specific reasons

exploring (iks plôr' ing) *v.* looking around; getting to know

extension (iks ten' shən) *n.* a longer period of time

F

facility (fə sil' ə tē) *n.* something, such as a building, built for a special purpose

faded (fād' id) *lost strength; lessened*

faith (fāth') *n.* belief or trust in something or someone

famous (fā' məs) *adj.* widely known

ferocious (fə rō' shəs) *adj.* fierce and violent

forest (fôr' ist) *n.* land covered in trees

forfeit (fôr' fit) *v.* to lose or lose the right to something

epithet/epíteto *n.* palabra o frase que describe con precisión a una persona

evading/evadir *v.* mantenerse lejos o escaparse de algo

evaporates/evaporarse *v.* cambiar de líquido a gas

excess/excesivo *adj.* que cruza el límite de lo necesario

excess/excesivo *adj.* que supera el límite de lo necesario

expeditions/expediciones *n.* viajes realizados por razones específicas

exploring/explorar *v.* observar los alrededores; averiguar

extension/extensión *n.* aumento o prolongación del tiempo

F

facility/establecimiento *s.* casa, instalación o edificio construido con una finalidad especial

faded/debilitó *v.* perdió fuerza; disminuyó

faith/fe *n.* confianza en algo o alguien

famous/famoso *adj.* muy conocido

ferocious/feroz *adj.* salvaje y violento

forest/bosque *s.* terreno grande cubierto de árboles

forfeit/perder un derecho *v.* perder el derecho que se tiene a algo, a causa de un error o falta

forget (fər get') *v.* to be unable to think of

furniture (fər' ni chər) *n.* objects like chairs and tables in rooms

futile (fū' til) *adj.* useless; not effective

G

gales (gālz) *n.* very strong winds

garden (gärd' ən) *n.* a piece of ground that a person uses to grow plants

gaze (gāz) *n.* an intent look

generation (jen' ə rā' shən) *n.* a group of people about the same age

glide (glīd') *v.* to move smoothly and easily

glistening (glis'ən'in) *v.* to shine or sparkle

gratitude (grat' ə toōd') *n.* a feeling of thankfulness

grief (grēf) *n.* very great sadness

grievous (grē'vəs) *adj.* very serious

gripped (gript) *v.* held tightly

grove (grōv) *n.* a group of the same trees growing together

H

hail (hāl) *n.* small balls of ice that fall from the sky

harsh (härsh) *adj.* rough or difficult

forget/olvidar *v.* dejar de recordar; no poder pensar en algo

furniture/muebles *n.* objetos como sillas y mesas en los cuartos de las casas

futile/inútil *adj.* inservible; no efectivo

G

gales/ventarrón *n.* vientos muy fuertes

garden/jardín *n.* pedazo de tierra que una persona usa para cultivar plantas

gaze/mirada fija *n.* acción de mirar atentamente

generation/generación *n.* grupo de personas que más o menos tienen la misma edad

glide/deslizarse *v.* moverse suave y fácilmente

glistening/resplandecer *v.* brillar o relucir

gratitude/gratitud *n.* sentimiento de agradecimiento

grief/aflicción *n.* tristeza muy grande

grievous/grave *adj.* muy serio

gripped/agarró *v.* sujetó fuertemente

grove/arboleda *n.* grupo de árboles iguales que crecen juntos

H

hail/granizo *s.* pequeñas bolas de hielo que caen del cielo

harsh/severo *adj.* áspero o difícil

healthy (hel' thē) *adj.* free from sickness

heir (ār) *n.* a person who will receive property or a title

heroism (her' ō iz'əm) *n.* acts and deeds that show bravery and courage

hoarse (hōrs) *adj.* sounding low and rough

homeowners (hōm' ō' nərz) *n.* people who own the apartment or house they live in

hormone (hōr' mōn) *n.* a chemical that your body makes to help your organs work correctly

hospitality (hos' pə tal' ə tē) *n.* friendly and kind treatment of guests

I

illuminated (i loō' mə nāt' id) *adj.* lit up

immigrants (im' ə grəntz) *n.* people who move to a new country

impatient (im pā'shənt) *adj.* unable to wait; easily annoyed

improbable (im prob' ə bəl) *adj.* not likely

improvised (im' prə vīzed) *v.* made or performed without preparing ahead of time

inevitably (i nev' ə tə blē) *adv.* in a way that cannot be kept from happening

infection (in fek' shən) *n.* sickness caused by harmful germs

healthy/saludable *adj.* libre de enfermedades

heir/heredero *n.* persona que recibirá una propiedad o título

heroism/heroísmo *n.* actos y acciones que muestran valentía y coraje

hoarse/ronco *adj.* se dice del sonido áspero y grave

homeowners/propietarios *n.* personas que son dueñas del departamento o casa en que viven

hormone/hormona *n.* producto químico que el cuerpo crea para ayudar a los órganos a funcionar correctamente

hospitality/hospitalidad *n.* trato amistoso y generoso hacia los invitados

I

illuminated/iluminado *adj.* alumbrado

immigrants/inmigrantes *s.* grupo de personas que se trasladan a un nuevo país

impatient/impaciente *adj.* incapaz de esperar; fácilmente irritable

improbable/improbable *adj.* poco probable o que no es seguro

improvised/improvisar *v.* hacer o actuar sin haberse preparado con anticipación

inevitably/inevitablemente *adv.* de manera tal que no se puede evitar que suceda

infection/infección *n.* enfermedad causada por un germen nocivo

infinity (in fin' ə tē) *n.* time or space that has no end

instill (in stil') *v.* to put into a person's mind over time

integrity (in teg' rə tē) *n.* honesty and goodness

intention (in tent' shən) *n.* a plan to act in a certain way

interact (in' tə rakt') *v.* to spend time together; to talk to each other

interior (in tēr' ē ə) *n.* the inside of something

invisible (in viz' ə bəl) *adj.* not seen

ironically (ī ron' ik əl ē) *adv.* in a way that is different than what is expected

issue (ish' oō) *n.* something talked about among two or more people or groups

J

journey (jur' nē) *n.* a long trip

K

kindly (kīnd' lē) *adj.* nice or agreeable

kingdom (king' dəm) *n.* the place where a king rules

kinsmen (kinz' mən) *n.* a person's relatives or family

L

lacquer (lak' ə) *n.* a liquid that is poured on wood or metal to make it shiny

infinity/infinito *s.* tiempo o espacio que no tiene fin

instill/inculcar *v.* cultivar la mente de una persona a lo largo del tiempo

integrity/integridad *n.* honestidad y bondad

intention/intención *n.* un plan para actuar de cierta manera

interact/relacionarse *v.* pasar el tiempo juntos; hablar unos con otros

interior/interior *n.* la parte interna de algo

invisible/invisible *adj.* que no puede ser visto

ironically/irónicamente *adv.* de una manera diferente a lo esperado

issue/asunto *s.* tema sobre el cual hablan personas o grupos de personas

J

journey/travesía *n.* un largo viaje

K

kindly/amable *adj.* simpático o agradable

kingdom/reino *n.* lugar donde el rey gobierna

kinsmen/parientes *n.* familiares de una persona

L

lacquer/barniz *n.* líquido que se pone en la madera o el metal para que brille

ladled (lād' əl əd) *v.* took liquid in a long handled spoon from one place to another

lanky (lang' kē) *adj.* tall, thin, and clumsy

lawn (lôn) *n.* ground around a house that is covered with grass

lazy (lā' zē) *adj.* slow moving

lean (lēn) *adj.* thin

leap (lēp) *n.* a jump, usually from very high off the ground

leaping (lēp' ing) *v.* to jump from the ground

legacy (leg' ə sē) *n.* what a person leaves behind when he or she dies

loyal (loi' əl) *adj.* faithful to a person or cause

luminous (loō' mə nəs) *adj.* bright

M

maiden (mād' ən) *n.* an unmarried girl or woman

massive (mas'iv) *adj.* large, heavy, and solid

melancholy (mel'ən kol'ē) *n.* sadness

merge (murj) *v.* to join together

meteor (mē' tē ə) *n.* a space rock that looks like a streak of light as it moves through the night sky

miracles (mir' ə kəlz) *n.* amazing things or events

mischief (mis' chif') *n.* harm or trouble

ladled/sirvió *v.* sacó líquido con un cucharón para ponerlo en otro recipiente

lanky/larguirucho *adj.* alto, delgado y torpe

lawn/césped *n.* suelo que rodea una casa y que está cubierto de pasto

lazy/perezoso *adj.* lento en el movimiento

lean/delgado *adj.* flaco

leap/salto *n.* un brinco, usualmente de una gran altura

leaping/brincar *v.* saltar sobre el suelo

legacy/legado *n.* lo que una persona deja cuando muere

loyal/fiel *adj.* leal a una persona o causa

luminous/luminoso *adj.* brillante

M

maiden/soltera *n.* muchacha o mujer que no se ha casado

massive/masivo *adj.* grande, pesado y sólido

melancholy/melancolía *n.* tristeza

merge/fusionar *v.* unir o juntar

meteor/meteoro *s.* roca espacial que parece un haz de luz a medida que se desplaza por el cielo nocturno

miracles/milagros *n.* cosas o acontecimientos asombrosos

mischief/daño *n.* perjuicio, molestia o problema

mistrusted (mis trust' ed) *v.* thought of with suspicion or doubt

monument (mon'yə mənt) *n.* a structure built to remember a person or event

murmur (mur' mər) *v.* speak quietly

muscular (mus' kyə lər) *adj.* having well-formed muscles, or strong

N

navigation (nav i gā' shən) *n.* the act of setting a route or direction to go

neighborhood (nā' bər hood') *n.* people and buildings in one section of an area

nightmare (nīt' mār') *n.* a scary dream

O

obligation (ob' lə gā' shən) *n.* something a person has to do

omen (ō' mən) *n.* a sign or event that means good luck or bad luck for the future

opportunities (op' ər toō' nə tēz) *n.* chances to do something

optimistic (op' tə mis' tik) *adj.* full of hope

ordinary (ôrd' ən er' ē) *adj.* common; everyday

P

package (pak' ij) *n.* a box or bundle that contains something

mistrusted/desconfiar *v.* pensar en algo o alguien con sospecha o duda

monument/monumento *n.* estructura construida para recordar a una persona o un acontecimiento

murmur/murmurar *v.* hablar calmadamente y en voz baja

muscular/musculoso *adj.* que tiene músculos bien formados o fuertes

N

navigation/navegación *n.* acción de conducir o establecer una ruta o dirección de marcha

neighborhood/vecindario *n.* personas, casas y edificios de una zona determinada

nightmare/pesadilla *s.* sueño que causa mucho miedo

O

obligation/obligación *n.* algo que una persona tiene que hacer

omen/augurio *n.* señal o evento que significa buena o mala suerte para el futuro

opportunities/oportunidad *s.* momento ideal para hacer algo

optimistic/optimista *adj.* lleno de esperanza

ordinary/ordinario *adj.* común; cotidiano

P

package/paquete *n.* caja o fardo que contiene algo

palm (pām) *n.* the inner part of a hand

panting (pant' ing) *v.* breathing quickly or with difficulty

paralyzed (par' ə līzd) *adj.* unable to move

patient (pā shənt) *n.* a person that is getting medical treatment

pedaling (pəd' əl ing) *v.* moving the pedals of something, especially a bicycle

peeping (pē' ping) *v.* making a chirping sound

perpetual (pər pəch' oō əl) *adj.* never-ending or lasting forever

perplexed (pər plekst') *adj.* confused; not sure

petals (pet' əlz) *n.* the parts of a flower that stick out from the center

photographs (fō' tə grafs') *n.* pictures taken using a camera

physician (fi zish'ən) *n.* a doctor

pledged (plejd') *v.* promised

plopped (plopt) *v.* dropped or fell heavily

plot (plot) *n.* a secret plan

poised (pôīzd') *adj.* steady or balanced

pragmatic (prag mat' ik) *adj.* concerned with real things instead of dreams or ideas

predominantly (pri dom'ə nənt' lē) *adv.* mainly, mostly

palm/palma *n.* la parte interior de la mano

panting/jadear *v.* respirar rápidamente o con dificultad

paralyzed/paralizado *adj.* incapaz de moverse

patient/paciente *n.* persona que está recibiendo tratamiento médico

pedaling/pedalear *v.* mover los pedales de algo, especialmente de una bicicleta

peeping/piar *v.* gorjear; lanzar sonidos como los de ciertas aves

perpetual/perpetuo *adj.* que nunca termina o dura por siempre

perplexed/perplejo *adj.* confundido; inseguro

petals/pétalos *n.* las partes de una flor que se proyectan desde su centro

photographs/fotografías *n.* fotos o imágenes obtenidas por medio de una cámara

physician/médico *n.* doctor

pledged/prometió *v.* se comprometió; aseguró

plopped/desplomó *v.* se derrumbó o cayó pesadamente

plot/complot *n.* un plan secreto

poised/equilibrado *adj.* estable o balanceado

pragmatic/pragmático *adj.* que fija su interés en cosas reales y no en sueños o ideas

predominantly/predominantemente *adv.* principalmente; en su mayoría

presentable (pri zen' tə bəl) *adj.* good enough to be seen

prisoner (priz' ə nər) *n.* a person who is held in jail or prison

prisoner (priz' ə nər) *n.* a person who is captured or in jail

private (prī ' vit) *adj.* not for everyone; kept to yourself

professional (prə fesh' nəl) *adj.* paid to do a job

proteins (prō' tēnz) *n.* substances in food that you need to help your body grow

protest (prō' test) *v.* to show that you do not agree with something

provisions (prə vizh' ənz) *n.* necessary supplies, especially food

provoked (prə vōkd') *v.* caused some action or emotion

purchase (pur' chəs) *v.* to buy something

Q

quarreled (kwôr' əld) *v.* said angry words to each other

quilt (kwilt) *n.* a type of hand-made blanket

R

races (rās' əz) *n.* sets of people who look different from one another and who pass these differences to their children

raggedy (rag' id ē) *adj.* in bad condition; torn

presentable/presentable *adj.* que está suficientemente bien como para ser visto o presentado

prisoner/prisionero *n.* persona que está detenida en la cárcel

prisoner/prisionero *n.* persona que está capturada o encarcelada

private/privado *adj.* que no es para todos; personal

professional/profesional *adj.* que recibe pago por hacer un trabajo

proteins/proteínas *n.* sustancias alimenticias que uno necesita para ayudar al cuerpo a crecer

protest/protestar *v.* mostrar que uno no está de acuerdo con algo

provisions/provisiones *n.* cosas necesarias, especialmente comida

provoked/provocó *v.* causó alguna acción o emoción

purchase/comprar *v.* adueñarse de algo pagando dinero

Q

quarreled/pelearon *v.* se dijeron palabras de enojo el uno al otro

quilt/edredón *n.* un tipo de manta hecha a mano

R

races/razas *n.* grupos de personas que se diferencian entre sí y que transmiten sus rasgos distintivos a sus hijos

raggedy/raído *adj.* en malas condiciones; roto

rebellion (ri bel'yən) *n.* a struggle against the people in charge

recalled (ri' kold) *v.* remembered; called to mind

reflective (ri flek' tiv) *adj.* thoughtful

refugee (ref' yu jē') *n.* a person who leaves his or her own country for safety

relief (ri lēf') *n.* removal of something painful or troubling

reluctantly (ri luk' tāt lē) *adv.* not willingly

rented (rent' ed) *v.* paid money to use or borrow something

reserved (ri zurvd') *adj.* held aside or held apart

restless (rest' lis) *adj.* nervous; unable to be still

revelation (rev' ə lā' shən) *n.* a moment of giving or receiving surprising information

reward (ri wôrd') *n.* something you get in return for something you have done

rhythm (rith'əm) *n.* movement to a steady, repeating sound

ripping (ri' ping) *v.* moving quickly

rough (ruf) *adj.* unpleasant or harsh; violent

S

savage (sav' ij) *adj.* cruel; wild

rebellion/rebelión *n.* una lucha en contra de la gente que está al mando

recalled/recordó *v.* se acordó; evocó

reflective/reflexivo *adj.* pensativo

refugee/refugiado *s.* persona que abandona su país por motivos de seguridad

relief/alivio *n.* eliminación de algo doloroso o problemático

reluctantly/de mala gana *adv.* de manera involuntaria, como cuando se hace algo sin querer

rented/rentó *v.* pagó dinero para usar temporalmente algo

reserved/reservado *adj.* guardado; que se conserva aparte para uso futuro

restless/inquieto *adj.* nervioso, incapaz de estar tranquilo

revelation/revelación *s.* situación o momento en que se da o recibe información sorpresiva

reward/recompensa *n.* lo que se recibe como premio por algo que se hizo

rhythm/ritmo *n.* movimiento regular y repetitivo del sonido

ripping/precipitarse *v.* moverse rápidamente

rough/áspero *adj.* tosco o desagradable; violento

S

savage/salvaje *adj.* cruel; no domesticado

schedule (skej' oōl) *n.* a list of times when things will happen

scuffed (skufd) *adj.* scratched

section (sek' shən) *n.* one part of something divided in parts

secure (si kyoor') *adj.* safe

seeping (sēp' ing) *v.* coming through small openings

separated (sep' ə rā ted) *v.* kept apart

serious (sēr' ē əs) *adj.* very important; requiring a lot of thought

shallow (shal' ō) *adj.* not deep

shame (shām) *n.* a bad feeling brought about by having done something wrong

shrieked (shrēkd) *v.* made a loud, sharp sound

signaled (sig' næld) *v.* sent a message with a motion

skinny (skin' ē) *adj.* very thin

sleet (slēt) *n.* partly frozen rain

snatch (snach) *v.* to grab quickly

sneaked (snēkt) *v.* moved in a quiet, careful way

soldiers (sōl' jərz) *n.* people who fight in wars and belong to armies

specified (spes' ə fīd') *v.* explained or described in detail

schedule/horario *s.* lista de las horas en que ciertas cosas deben llevarse a cabo

scuffed/estropeado *adj.* dañado; rasguñado

section/sección *s.* una parte de algo que ha sido dividido en partes

secure/seguro *adj.* protegido

seeping/filtrar *v.* pasar a través de pequeños agujeros

separated/separar *v.* apartar; distanciar

serious/serio *adj.* muy importante; que requiere de mucha reflexión

shallow/superficial *adj.* no profundo

shame/vergüenza *n.* sentimiento negativo que uno tiene por haber hecho algo equivocado o malo

shrieked/chilló *v.* emitió un sonido alto y agudo

signaled/señaló *v.* mandó un mensaje con un movimiento

skinny/delgado *adj.* muy flaco

sleet/aguanieve *s.* lluvia parcialmente congelada

snatch/arrebatar *v.* agarrar rápidamente

sneaked/escabullirse *v.* moverse de una manera silenciosa y cuidadosa

soldiers/soldados *n.* personas que luchan en la guerra y que pertenecen a los ejércitos

specified/especificó *v.* explicó o describió en detalle

speculation (spek' yə lā' shən) *n.* an opinion or conclusion made by guessing

stampede (stam pēd') *n.* a sudden rush of animals or people

stamping (stamp' ing) *v.* hitting something hard against the ground

stare (stār) *v.* to look at something for a long time with wide open eyes

strangers (strān' jərz) *n.* people who you do not know

stride (strīd) *n.* step

struggle (strug' əl) *n.* hard work to become free of something

struggle (strug' əl) *v.* to make a strong effort against a problem

stumbled (stum' bəld) *v.* tripped or fell

summoned (sum'ənd) *v.* called together

suppresses (sə pres' es) *v.* stops or holds back

surface (sur' fis) *n.* the top or outside of something

swarms (swormz) *v.* buzzes with the movement of many people or animals

sweat (swet) *n.* drops of moisture that form on the skin

sword (sôrd') *n.* a weapon with a long, sharp, metal blade

T

tangled (tang' gəld) *adj.* mixed up or twisted

speculation/especulación *n.* opinión o conclusión basada en suposiciones

stampede/estampida *s.* huida repentina y desordenada de animales o gente

stamping/pisotear *v.* golpear fuertemente algo contra el piso, utilizando los pies

stare/mirar fijamente *v.* mirar algo por largo tiempo y con los ojos bien abiertos

strangers/extraños *n.* personas a quienes uno no conoce

stride/zancada *n.* paso

struggle/lucha *n.* gran esfuerzo realizado con el fin de liberarse de algo

struggle/luchar *v.* hacer un gran esfuerzo frente a un problema

stumbled/tropezó *v.* dio un traspié o cayó

summoned/convocó *v.* llamó; reunió

suppresses/reprimir *v.* detener o contener

surface/superficie *n.* la parte superior o exterior de algo

swarms/bullir *v.* agitarse un lugar con el movimiento de muchas personas o animales

sweat/sudor *n.* gotas de humedad que se forman sobre la piel

sword/espada *n.* arma con cuchilla de metal, larga y afilada

T

tangled/enredado *adj.* enmarañado o retorcido

tempted (temp' təd) *v.* attracted to something, wanted to do something

tomb (toōm) *n.* a place where someone is buried

tournaments (toor' nə mənts) *n.* contests of skill between two or more people

transport (trans pôrt') *v.* carry

triumph (trī' umf) *n.* success or victory

U

untrustworthy (un trust' wur' thē) *adj.* someone you are not able to trust

V

vain (vān) *adj.* too proud of yourself

valiant (val' yənt) *adj.* brave

vanishes (van' ish ez) *v.* disappears

vapor (vā' pər) *n.* steam or gas that hangs in the air

vast (vast) *adj.* very large

victory (vik' tər ē) *n.* the defeat of an enemy or opponent

village (vil' ij) *n.* a place a little smaller than a town

W

wade (wād) *v.* to walk through water

wary (wār' ē) *adj.* careful or watchful

weight (wāt) *n.* how heavy something is

tempted/tentar *v.* atraer hacia algo; hacer que algo sea deseado

tomb/tumba *n.* lugar donde alguien está enterrado

tournaments/torneos *n.* competencia de destreza entre dos o más personas

transport/transportar *v.* llevar

triumph/triunfo *n.* éxito o victoria

U

untrustworthy/indigno *de confianza adj.* alguien en quien no se puede confiar

V

vain/vano *adj.* muy orgulloso de sí mismo

valiant/valiente *adj.* bravo

vanishes/desvanecer *v.* desaparecer

vapor/vapor *s.* vaho o gas que queda suspendido en el aire

vast/vasto *adj.* muy grande o extenso

victory/victoria *n.* resultado de derrotar a un enemigo u oponente

village/aldea *s.* pueblo chico y de pocos habitantes, más pequeño que una ciudad

W

wade/vadear *v.* caminar a través del agua

wary/cauteloso *adj.* cuidadoso o vigilante

weight/peso *n.* medida que indica cuán pesado es algo

whereupon (hwār' ə pôn') *conj.* at which time; after which

wicked (wik' id) *adj.* bad or evil

wildlife (wīld' līf') *n.* animals and fish that are not tame

wither (with' ər) *v.* to dry up and die

wrinkled (ring' kəld) *adj.* folded or bunched; marked with folds

· **whereupon/tras** *lo cual conj.* con lo cual; después de lo cual

· **wicked/perverso** *adj.* malo o malvado

· **wildlife/fauna** *s.* animales y peces que no están domesticados

· **wither/marchitarse** *v.* secarse y morir

· **wrinkled/arrugado** *adj.* doblado irregularmente; marcado con arrugas

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Dave Lowe; Scott Rolf.

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